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part of society

90s

arguments for future

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The issue in Your hands completes Frakcija's first five year plan. Performative, body and technology, themes of memory, iconoclastic theatre, modern primitives, Russian activism, sexuality, body/differences, obyčajnostvo, Factors Foreign, institutions, the alternative, cultural policy, festivals, Arsenad, Brodat, Berba, Beratza... these are some of the topics our magazine focused on over the past five years. More important than the topics, however, are the artists which have had an impact on the Croatian scene during these five years making the existence of a magazine like Frakcija a necessity, and the interaction of these artists and our authors. This is why we can now offer, as we do in this issue, a survey of the new Croatian theatre and dance scene, which was not the case in 1991 when we were starting the magazine. True though most of the artists worked within the confines of official protection, the critical response was lacking and they were considered a foreign body in this context, which for some became a life-long predicament. Today we can evaluate the power of this completely heterogeneous, demanding and expanding scene, setting its relevance in a context broader than Croatia. The scene consists not only of directors, choreographers and performers, but also includes the whole network of actions and institutions somehow affected by and affiliated with them.

It is only logical that Frakcija should celebrate its fifth year by presenting the context which brought it about and in which it developed, all the more as in the magazine itself from now challenges of getting rid of the academic belief, engaging more dynamically with the problems and topics presented by the contemporary production of and thinking about the performing arts, and internationalizing its audience through bi-Regional issues. Which is by means a farewell to the Croatian scene. From where, we shall discuss it in a broader context.

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directors

90

how to kill a ruler

Written by
marie blavicek

Directly or indirectly, the party in power in the Croatian theatre of the nineties has, unfortunately, been in the service of the then ruling political party, or, at the very least, harmonised within the common ideological horizon. The ruling theatre party for the most part used its efforts, occasionally with the self-observing twinges caused by the still visible scars, on issues of cover-up, among the complex issues of the Tuđman decade, the strings of the regime which successfully turned parrot-like chauvinism, transmogrified Gospodar's defensive war into an aggressive one in Bosnia, sheltered the victory by legitimising the secessions, and reorganised a dangerous split into a mutation. Certain prominent members of the ruling theatre party abhorred such political transformations in the capacity of directors of

contemporary non-theatrical representative power: the propagandistic roles of the ruling nationalist movement, the threatening military parades, the absurd military decorations by the Croatian National Theatre, the inevitable anti-Serbian

The members of the theatre majority, flexible, oblique, inclined to the political practice which, beneath the mask of a newly democratic and recently renewed bourgeois society, based the stability and sovereignty of the state exclusively on the sheer absolute (iconoclastic or otherwise) authority of the Father of the Homeland, adherence to the party line and the associated political interests. The theatre leaders have in this capacity tested the limits of a basically monarchic, greater (like a few highly educational, dramatic theatre, the former) authorial collaboration, which could, especially in its orthodox form, reflect the wished-for image of the world and of Croatia. A test on the aesthetic level thus, certainly on the level of interpretation and its constitutive

subject's prerogatives. Within this ideological framework, a theatre performance was given the minor task of executing the tempered signifying instructions of the author, revealed from the pulp of the dramatic text: the staging is conceived as a materialisation of the author's worldview, in which a temporary interruption of relations must as a rule be resolved, if only provisionally, but with the relations themselves remaining intact in the process, the spectator can feel the "dawn of catharsis" of the bourgeois-national type, but not the awakening of the critical awareness. Theatre was, therefore, cast in the role of the sublime conductor of spiritual transition, the restorer of the unquestioned values of national or international literary heritage, which would then feedback healing the wounds of the battered national being, curing its provinciality complex and routing it against foreign adversaries. In order to at least stage such return into the imaginary spiritual homeland, the majority theatre party had to further reinforce the scheme of the theological theatre,¹ already privileged under the previous social and political regime. This scheme is hierarchically ordered in such a way that it isolates and controls the actor/performer, the present encyclopedic subject of the dramatic discourse and the corporeally real drive of the stage performance, through whom the area of autonomy and contingency is injected into the primarily determined structure/plot. In short, the most dangerous object lies hidden beneath the mask of a fictional character, carrier of the order based on the fact that at the beginning was the word (of the Author, Mask, Father, Ruler, Chief of the dramatic text), the crystal clarity of which must in the end be matched in the abyssal depths of the speaking body. To render it as visible as possible is the task of the dramatic theatre, the basic feature of which is readability, which

¹See my "Nacionalni teatar" (National theatre) in the collection of essays *Upravljanje pozornicom* (Managing the theatre) edited by Bojan Šimić and Božidar Poljšak, Zagreb: Domla-Publishing House, 1993, in which the "theatre of the century of reason" is discussed not only in its hermeneutical sense, but also in its management by means of certain rules, which are the basic principles of the dramatic theatre.



Mentalist PRASŁE - EXERCISES



Bruno Belmont, ABALIZERO

in turn makes us feel we rule the world. Or at least Croatia, its small-scale model.

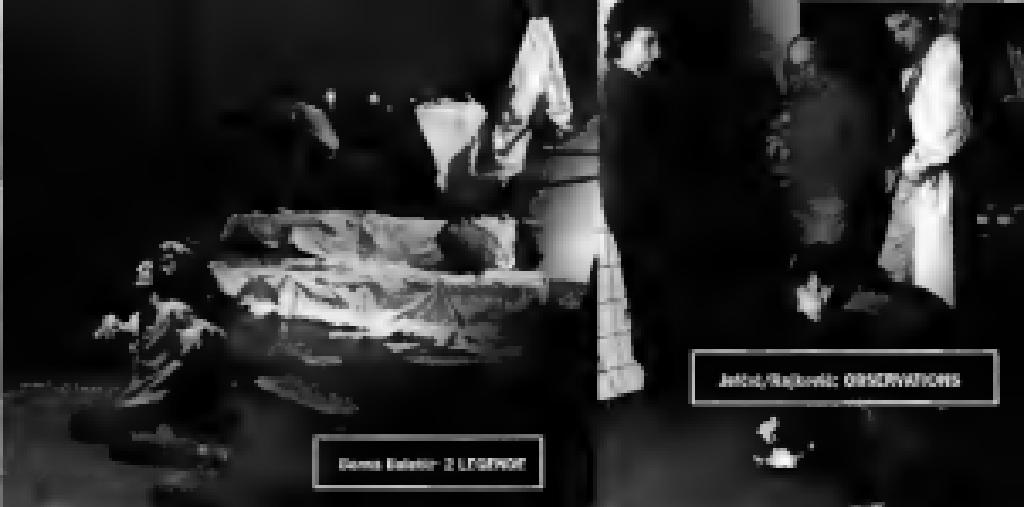
Fortunately, the story of the Croatian theatre of the nineties does not end here. I would like to believe it only starts here.

The ever more active new theatre fraction should not be imagined as a minority but homogeneous group of theatre artists, critics and theorists gathered around a common programme but more like a "minority forum," a group of individuals ready to combat – aesthetically but sometimes also politically – the ideological offensive of the theatre in which dramatic text – a variant of natural language, the allegedly primal and "most powerful communication system" – at the disposal of the "Human collective" (Leibniz) – functions as a central medium for revealing truther truths which, it has to be conceded, need theatrical interpretation, but which nevertheless contain unquestionable truths. It is precisely because of this, it seems, that the new Croatian theatre of the nineties questions the role of and often tries to dispense with the dramatic text as a privileged hub of a possible fictional world of the performance and its signifying tendencies, the latent political control mechanism, which, helped by the director's interpretative method, looms large over the total "performance text" (de Maes, Elam, etc.) in order to ensure, in fact impose.

The presence of the writer's word voice in theatre communication. Shaping freed of the (scripted) text's commanding sway supply their energies from the "real," "natural," i.e. "real world,"¹¹ which they take as their template, from the empirical reality inhabited, among other things, by various discourse forms, including literary texts, which the performance, intentionally or otherwise, engages intertextually with. Such intertextual exchange is radically different from, and potentially more liberating than, the "staged" (de Deurde) would put it: relationship in which the staging/performance is only granted the right to a *hylogenetic* rejoinder. In theory, the new Croatian theatre of the nineties actually enacts an aesthetic and therewith an ideological turn towards the "post-dramatic" (Leibniz), postlogocentric, even post-textual theatre, insofar as some stagings manifest an explicit desire to intensely affect the spectator following the course of the performance initiated by "direct experiences" (Allee) – by non-discursive means. In principle, this theatre explodes, destroys, and (inevitably only) redefines the "theatrical scheme" in order to loosen its ideological grip. It dissipates and redeploys the function of the author/logo of the staging/performance according to all constitutive subjects of theatre performance, from actor/performer to spectator, or inversely undercuts the

¹¹ When a "minority uncolonized" can become the majority and in power as well as pose a general. (Hegel, *Nachtrage* (Nachtrage der politischen Theorie), 1821)

¹² an unimportant but extremely dominant "colonial" group ruling up the general, of every possible discourse in "ideal" and "realistic" surroundings – Every possible situation is altered in the background of underlying sense of the unsafe established normative. ("Even More: You can't have it both at once," in: Chantal Mouffe, *Is Democracy Possible?* (London, New York, 1999))



Author/Rehearsal: OBSERVATIONS

Rehearsal & Logistics



author's demagogical pretensions, exposing the natural language and its spoken usage to the aggression of pantomimic or non-verbal sign systems, the performer's body most often being given the main subversive role. Playful in the gap between its palpable-material presence and the irremovable absence due to the always already culturally, socially, ideologically, but also aesthetically allocated stagings/performances it engages or gets involved in, the body incites the (un)knowing moving of performance signs based from the need to - at least until they reach the scope of the spectator's signifying and conceptual activity - end in a preconceived, already in/prescribed meaning. At the same time, it tests the feasibility of its counter-cultural longings against different contexts, personal as well as cultural, ceaselessly historicizing and writing it.

These doubts were already, however seldom and always by means of metatheatrical commentary or procedures inscribed in the dramatic text itself, brought to consciousness and foregrounded by the majority/ruling theatre, in the final analysis, the satirical pranks and a more liberal interpretations atmosphere notwithstanding, always inclined to succumb to complacent answers and the rules of the dramatic, logocentric, "theological theatre," the generator, narrator and promoter of the illusion of a stable reality and of an inconfessable social order. How

is it possible to oppose the dominant ideological discourse by merely replicating its autocratic system, the critical charge of which, though (re)presented on the thematic and narrative level, inevitably collapses under the pressure of a predefined hierarchical structure, in which the prerogatives of the constitutive subjects are already firmly established? The only thing the more democratic members of the majority theatre party can concede is a redistribution of power with the aim of striking a balance between the primary (territorial) and secondary (directed) author, but only if their common position of superiority with respect to the performer/actor, reduced to the role of carrying out the orders of higher instances, is not jeopardised. Doubting the content of the conclusion and the finitude of the repressive order, the new Croatian theatre opts for direct or indirect political criticism, refusing not only the signs of one but of each and every party and speaking only for its "undetermined opposition" (Metzger). A theatre operating from such positions is constantly creating tensions and resists every system bent on inevitability and longevity, presenting it with its possible/imminent decay or, at best, restructuring. This is why that theatre here in the nineties in Croatia been subjected to ignoring, refused finances, indirectly banned, kept in marginal institutions or left to its own devices outside the institutions.⁴ Should we survey all representative stagings

⁴ The new Croatian theatre did not come out of the box of the writers. On the contrary, it was concerned in the late 1980s and performed publicly over the last decade trying to point future. It has found its audience, mostly only in the late eighties with the establishment of the New Theatre Festival (Novak), and a theoretical one in collaboration with the Performing Arts magazine (Tret).



Renzo Medvedić: PREDAK



Marko Belačić: PREDAK

of the new Croatian theatre of the nineties and expects a description as if it were a single, continuous subversive and alternative theatre piece, created in the context of proliferating, by no means banal, products of the majority theatre party, we would come up with its distinguishing, even innovative, features placed within five different but interrelated and mutually dependent perspectives.

1. the critical attitude

The fragility and transformatory of (personal, sexual, gender, national, religious) identity is being discussed/celebrated, or a descent attempted into the abyss of the body where elemental forces of attraction and repulsion, love and hatred, desire for an impassioned merging with the other (body) and/or for its catastrophic destruction, spring from and collide (Montezuma's Fright and Everybody Goes to Disco from Moscow to San Francisco, or, in a different representational and semantic code, Ivica Buljan's Favela). The apocalyptic side of everyday life becomes, somewhat paradoxically, a form of subversive political attitude (Observations, Slowing down, Uncertain Story by Bobo Jelčić and Nataša Rakočević). The utopian project of decontaminating the community by the beneficial effects is realized at least in the theatre by means of the apparently spontaneous (at first sight amateurish) performance within a performance (Renzo Medvedić's

Beckett). Otherwise, the dramaturgical structures of the performance itself expose the distant, (post)colonial, (Croatian) national, so-called Western-theatre as an institutionalized, testing site and an effective means of repression (Goran Šegej Prstalo's Confession). The seamy side of revolution (Ivica Buljan's Pita) and war (D. B. Indić's War Kitchen) is exposed. A radical and implacable deconstruction of the patchwork national myth, discourses and livelihoods of indeligible myth-makers and manipulators (Branko Brnčević's Bacchanales and Casual) culminates in a shocking, symbolic and ambiguous action at the heart of Brnčević's Marathon: three marathon runners, a farmer, a craftsman and a cleric, three "small men" condemned to the Beckettian finish-at-the-start, unfulfilled and then carry into the grave the Croatian flag, with black instead of red and blue stripes and black instead of red chequers. Branko Brnčević has daringly revealed the most staggering dilemma of the schizophrenic Croatian newtangled national state: where is the fine line that separates being a nation from becoming an ascension and when is it overstressed?

2. different working methods

The rehearsal the purpose of which is merely to complete the performance as a "natural reflection" (Dirks) of the literary text, or the director's imposed metatext, is replaced by a creative process of gathering original, or, more



Teatro (ESP: IMAGO)

precisely: more original - narrative and representational material, in which the performer becomes ever more prominent. The performer is an individual who through her own story, attitude or style, gesture or word, gradually fits into temporary structures, always open to (de)construction, not only during the process of creating a piece to be performed, but to some extent - greater certainly than in the dramatic theatre - while performing in front of the spectators as well. Even though most of the representative works of the new Croatian theatre of the nineties are results of long periods of improvisation, and some can even be considered open representational structures (especially *Observations* and *Slowing-down*), it should be emphasised that improvisation is used in varying degree and for many different ends by various authors. Borut Šaperović's *Montabistro* characteristically develops the materials of a "single" work over a period of time. The material gathered during several years is always selected and shuffled anew for different events of the "same" work. Šerko Prstalić selects and further develops certain sections of the generative work *Man Dies* thus originating out of *Confessions*. The process of creating a theatre piece can even, at least initially, have a primarily socio-dramatic and psycho-dramatic purpose, like Ivica Buljan's (indeed *Concrete*) Branko Brzozović merged two works created in disparate social, religious and cultural contexts, in Norway and in the Albanian community in Macedonia respectively, into a third *Three Noses Award* (see).

3. new dramaturgy

The prerogatives of dramaturgy (and hence of theory) appear to include the whole process of creation and the totality of the moving sign systems and performance strategies employed, the structure of these works therefore becomes much more complex than the one offered by the traditional dramatic theatre. Of the procedures of "new dramaturgy", the most often used are juxtaposing various performance forms and styles, deconstructive montage, intertextual and intermedia dialogue and conflict (especially in Brzozović's work), laying bare the representational act/intention by meta-theatrical means, multiplying representational planes (*Confessions*, *Uncertain Story*, *Borna Boletić's 2 Legends*), meta-narrative manipulation of story space and time, fragmented narration and cut-up plot lines simultaneously presented (*Uncertain Story*, most of Brzozović's work, particularly *So... So!*), self-referential statements of the performers, but indirectly of the directors and dramaturgs as well (*Confessions*, *Uncertain Story*).

4. deconstruction of the relationship between and the identities of the character and the actor

Through careful preparation and the process of creating... a work and by means of numerous devices of "new dramaturgy", the space is cleared for representing and playfully engaging with the Third One, the constant flow



Brooks Atkinson: 1944



Branko Brezovec: *MACCHIAJALIA*

of being between and around the two seemingly opposed, incommensurable identities. The space is cleared for the performer *her/himself*, however polymorphous and ungraspable the performed/actor/character, surrounded by spectators, is a vulnerable but passionate player, granted on, but also ready to invent and thus expand upon the process of creating and performing a work, ready to question and re-define *her/his own* (speculatotopographical experiences, certain only of the permanent uncertainty of the questions that interest us with respect to *her/him*: "who says"?) and "what will the body do"? Although most of these works count on performing the "personal" in a significant degree, *Observations* and *Slowing-down* by Jelčić and Rajković deserve to be singled out. The complex procedures of creating the character, as opposed to identifying with it, graft the real or imaginary fragments of the performers' personal stories (situations, relationships, moments, events, phrases...) onto the fictional structure of the performance. These fragments are then left hanging until the actor, in the moment of a renewed identification with their emotive and narrative content, activates them in the performance itself, exposing them to the risk of potential - always partial, but always different - restructuring and contingent meaninging. Performer/actors/characters of the two Jelčić/Rajković works have created a fantastic

theatre being which constantly interlaces in the referential sphere, frustrating the closure of senseless/fictionalization of the shaped groups on. In contrast to Kirby, who in the treatise on "Acting and Non-acting" concludes that the "actor is visible in the character", what is intended here is to make the character visible in the actor. Therefore, the only name the character can bear is that of the actor/performer *her/himself*.

On the other hand, certain works exist on the multi-coded, actually total acting/performing, where the actors/performers are forced into constant re-interpretation so as to avoid the closure of the sign/utterance in any acting code or performing form (cf. *Confessional*), in order to recall the subject of their real or imaginary performed features to an ideological system, to prevent casting their bodies in various social and political roles. Branko Brezovec's *Caesar* is by far the most complex example of this, because the performers are laid there not only linguistically but physically "intraculturally" (Bharachal) as well. They are marked by remnants of traditional national acting codes, estranging-enchanting, successively or simultaneously, and combine at least four different modes of representing and dramatizing characters: ironically demonstrating and using the actions and attitudes of the characters (generally the Slovenes), identifying temporarily with the features of their possible fictional



Bojan Mihailović, *Cirkus*.

(sub)circusiveness (the Croats), abandoning themselves to the waves of unleashed performing poison, the energy of the body overflowing the representational borders, making (or at least seeming to make) chaos (the Macedonians, mostly); sometimes, on the contrary, the work of the raw performance material is shown, the product of a feigned representational recklessness, *dilettantism* almost. Such apparently untrained yet polyphonically structured play of signifying constantly expands and narrows, the referential field of representation, hiding the tracks of personal and national identity of the performer/character (or providing false ones), causing incessant explosions of signifying nuclei within a hypertrophied intertextual and inter-performative organism of the staging/performance, and answering its complete submission to a coherent, sensible and completed interpretative system/text:

5. questioning the representational roles and performance strategies of speech and body

The verbal system of *metatexts* is exempt from the law of realised, which is tantamount to disognized, stage speech with its calculated intonation and clear diction, aimed at explicit and transparent conveying of information, the crucial signifying activity being shifted from the metatextic (spectral) word to the fluid and completely individualised systems of paralinguistic signs. The variants are many: alternative inverted languages, the private language of each performer, the language which resembles

cocked but inarticulate sounds produced by the child learning a natural language (Medvedjević's *Bucket*), the vibrational choreography of the rhetorically pregnant phrases, visualised and eyes materialised through coagulation and chiselling of sounds (Buljan's *Plast*), embodying speech/sound in Caesar, where sound releases words from the shackles of arbitrary meaning, turning them into vibrating bodies, soaring machines, breathing beings - cocked in the sound features of natural languages, the *se* words thrown, like the real, palpable bodies of the performers, into the flow of representation, turn out and sometimes produce unbearable noise almost completely obscuring the score, yet instantly revealing its own rhetoric; with only we are thrown into the metonymic minifield of the Balkan melting pot:

The performer's body resists the dictate of the word, ceasing to be merely its escort and support, a moving decor of verbal behaviour, and becomes involved intentionally or spontaneously in the processes of incessant attracting and rejecting, changing and releasing, re-deployment but also dissipation and loss of a significance. The performing body acts as a heated generator of instability of the illusion of reality, and of the theatre as well, and hence of the social/political/aesthetic order which would fail to be represented and established in the theatre, after all, as sufficient and incontestable. The theatre of Nataša Lubetić Ormag, Vla Mataš (Munich-based) and Željko Vučenica (Mr. Siegfried) is still easily graspable in terms of referentiality, while beca-



Boris Medvedev: *Caesar*

Buljan's *Piled* creates an abstract or symbolic, musical score, slowed down and almost lyrical, cart-movement style. In *Buckett*, Boris Medvedev explores and combines relationships between bodies extended through objects, bodies threatened by objects or rescued by objects, bodies as parts of objects, objects turning bodies into objects and bodies turning objects into bodies.

In the painful moments of Boris Šparovec's work *Prague*, bodies long to hide behind the mask of however futile identities, but the wounding looks of the spectators easily inscribe them in their own ideological system, succeeding in ruthlessly crushing their desire. The fragility of the body caught in the gridlock of the (dramatic, verbal, representational) text understood as a grid of significances interpreted by cultural, social, political, national, gender codes is simultaneously a proof of its weakness and the source of its power. The text rules the body, but the body feedbacks undermining the stability of that rule, yielding at the moment of its apparent triumph to another text, even "writing" its own plurisignificant text, or giving itself over to the flow of others, becoming a site of intersection of energetic currents flowing through it without ever

freezing into a fixed meaning and representation. The body is not enough for the performers in *Caesar*. Only momentarily disciplined, referential or abstractly choreographed, it is always heated; its limbs are disordered and disjoined, its movements deattached, as if it would shed its bloated, sweat-drenched, burning skin, bursting apart under the pressure of the swollen grotesque corporeality. The bodies in *Caesar* are hypertheatrical, polymorphous bodies scattered over the whole representational landscape, dispelling the mimetic-realistic fog, or destroying the harmony of enchanting, dreamy images of the visual theatre. As soon as the representational-performative discipline bring the bodies to the heel of the intentionally stylised sign they cut loose, escaping the taming intentions of the directorial or spectatorial (meta)discourse by means of momentary, explosive and (surprisingly) spontaneous reactions. In the liberated space, on the brink of chaotic kinesis and defining cacophony, aggressive and deformed bodies over and voices of the performers clash, creating an energetic whirlpool sucking the entranced spectators-fellow players into a pot for "melting tea and tea fleas".



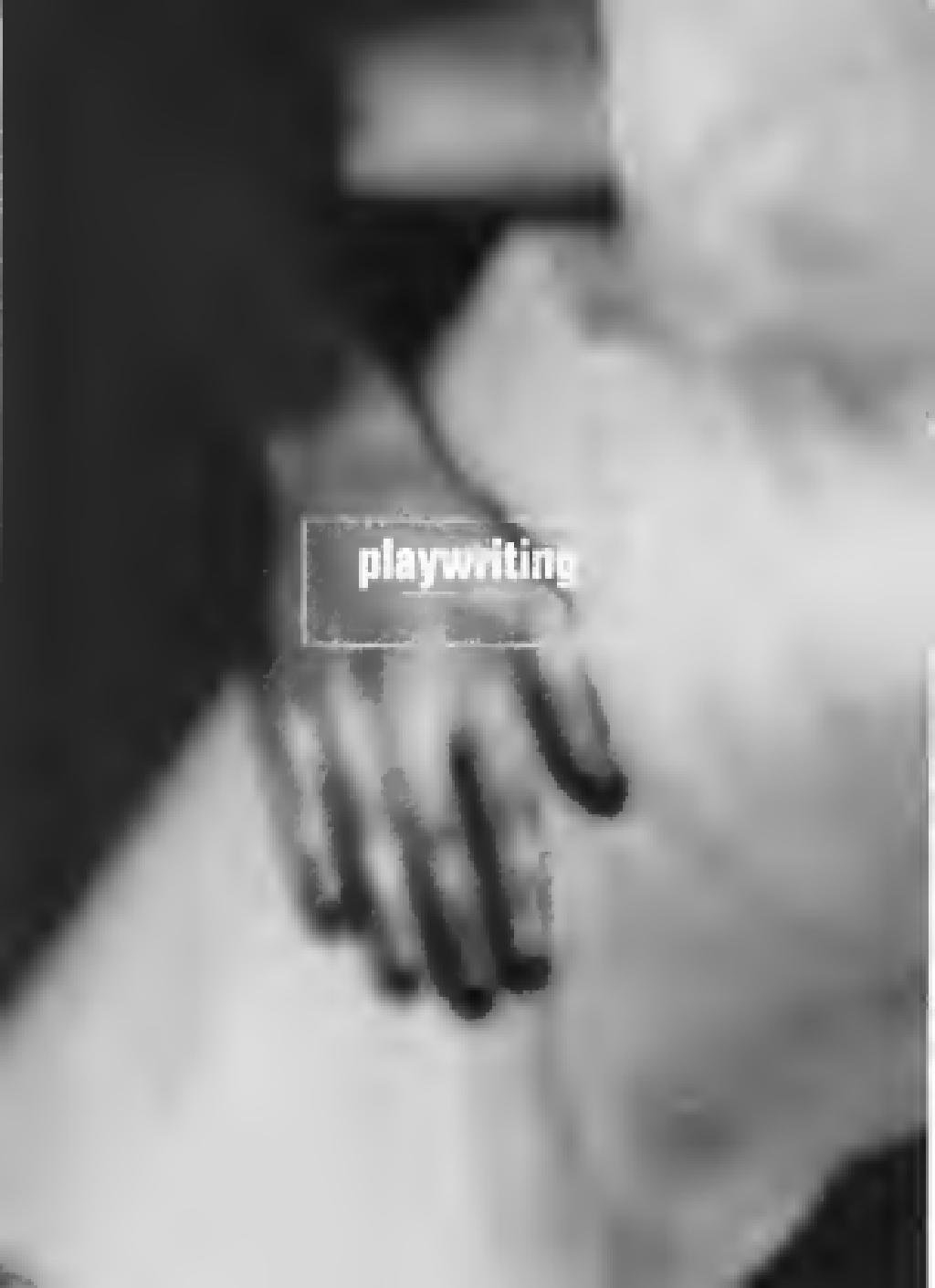
Corin (Sergej) Pristoi: *CONFESIONS*

(Artaud): The only way out is, paradoxically, to dare to look into the light of the "reflector of the critical mirror" (Brecht).

Mostly dressed in dramaturgical and representational metaphors, the aesthetic and ideological, but occasionally even openly radical socio-political (especially in the work of Branka Držajević) polemic of the new Croatian theatre with the compromising aesthetic, ideological and political values of the majority party in the last only Croatian theatre and the social context it was reflecting and creating, provoked some of its participants to challenge also the basic conventions and alleged oppositions (such as fictionality, truth-false, presence-absence) in the structure of theatre representation by means of complex interpenetration of staging/performance and theory, emphasising the ambiguity of sharp distinctions and questioning the ontological incontestability of the allegedly opposed entities, theory and the world, performer/actor and character, sign and referent, body and text (as a grid of significances). Sergej Pristoi's *Confessions* offer only provocative conclusions, or rather new starting points for further discussion. The metatheatrical and in its every segment self-referential work makes the very theatrical medium confirm its own institutionalised representative nature at the same time linking it loosely to the kindest performance-representational forms, primarily performance art, video and various genres of body/movement theatre, dance and mime. Such polymorphous representational context is made to accommodate one of the most radical and consistent anti-hegemonic performances in the Croatian theatre, Goran Bartol Šestor's *Mac-Chair*. The inserted

performance gradually became the frame and the cohesive force of the performance-essay on the theatre but also of the performance-critique of the national, absolutely hegemonic theatre tradition, especially of its modern pretentious vestiges. Together with the spectators, Šestor was finally given the answer: in the beginning (of the theatre) was not the word but the corporeal body. But it is surrounded by witnesses and their words trying to de/posecribe it. The dual nature of the body cannot be completely tamed by any text (whether literary, historical, verbal or non-verbal), but the dual nature of the text cannot likewise be replaced by any body. The text is the means of trapping the subject in an ideological code, but it is also the site of its creative freedom within its own codes, manipulating knowledge, it also guards knowledge. The text is the law that would control the body, but it is at the same time always already a code the body incessantly escapes. It can even be reduced to a mere thing the body can cut and pain and pleasure. The text would then stop the movement of the body. The body would then break the rigidity of the text. The text is a place where identity is lost but also gained, a dark glass in which the subject can catch a glimpse of herself/himself, and the body briefly escape the dangers of real/material presence, thus preserving a part of itself from decay and death. Was not the performers body, desperate with such knowledge, enraged and crazed, forced to use the words "I'm killing the outer within me" to announce its release? (Translated by Tomislav Bikić)

Mario Blažević is a theatre critic and member of the editorial board of *Pratika*.



playwriting

90s the locus of dissociated self: death in contemporary croatian plays

written by
John Smith

11

negative the period of death, one relents the greatest benefit: the desire to remain as close as possible to her, death, our most powerful mother; *she* who gives us the most violent pain of desire to cross *empty* love, since one cannot stay close to her, she desiring and incites desire; and this desire is split, it is simultaneously its own opposite, the desire to approach her close enough to the from it, almost, and to hold oneself extremely far back from her, against her, right up against her, our most dangerous and generous mother, the one who gives us *empty* the strongest wish to come out.

Historia Polonica 1980, 72

With its unusual successes, its gargoyle of blood and
sensuality, the Ghoth offers a perfect compensation for
the dead historical consciousness of the modern era.

General References

Discussing death and Ghothic postmodernity within the framework of the theater immediately evokes Thanatos' counterpart: the liveliness of the theater performance. Ilana Sagi, our most important interlocutor in this paper, is understood as the playwright obsessed with the notion of the *Geni Reeper* (and in all five of her plays), death effectively "watches over" the dramatic characters, death relocates them in time and space and it is again death that the privileged perspective of otherworldliness is offered to the audience; Sagi is equally obsessed with the theater as a "live media" (cf. Elam, 1997 [1980] 27) & the theater as an audiovisual, symbolic art form which nevertheless includes and overpowers all other "overmediated" contemporary performances (Boggsian, 1994: 41). Every discussion about the theater appears to be informed by the central contemporary "performed myth," i. e. the corporeal living presence of the theater performance confronted with the "otherworldly" and

form" (discursive forms engaged in second-hand mediated representations) and to Death Note, one of the most beloved pets of postmodernism and Beckett's "posthumous discourses" go along with the "dead authors." And instead, according to Braga (1994: 1982: 222-232), turns out to be the flood-like of all fiction which we call postmodernism. But death has never really left the literary stage, the only person somehow detained in the postmodern era is the Holy King and His celestial presence.

This Beckett-like insistence on the character's/actor's speech and bodily presence on the bare stage is perhaps at its most intense in Sajko's latest play, called *The Big, Like Green Wall* (2000). The dual between the antagonist of *Gulliver Junior* and *The Shooter* takes place — progs from the archetypal 'Yankees' moderation, plot or narrative 'development': the two — under monumentally uneven conditions. *Big, Like Green Wall* — fights with his mental integrity and *Shooter* uses the whole range of

restrictions. In her deadly struggle not only from the Christian tradition, also and Artaud, Sjöö in facts stage the Gulliver Junior, endowing it with hered "McMansion" "sacrifice" and "of dying" (expectation) as a kind of contingency.



"WATCHING MORTALITY"



See for Anna Saks

loses the performer's body and the play stops, so redemptive (boring) words are heard, there is no 'afterlife'. In this respect, it is the performer's body that Sajko comprehends as ultimately sacred. The paradox of the play develops even further: The *Re:Life Greek Walls* is not a secular play (I would understand it as a metaphysical poem), but its "staged body" is mortal and mortal - Gulliver does. The strongest "reality effect", however, in this play is not produced by death (as the "ultimate power that ends the game"). Death is so constant, common, inevitable, palpable, close and crucial that no one bothers to question it, the air itself is lethal. What is painfully 'real' or breath-takingly vigorous is hence Gulliver Junior's **life and fragile body** and his **identity performance**. He refuses to eat, he refuses all physical comforts in prison, and he chooses corporal decay to prove that his will-power is stronger than The Shooter's gunpowder. Here identity is provided and sanctioned by death, steeped in the Western tradition of attaining 'singularity' in death throes. As Jonathan Dollimore eloquently claims (1998), death is the enduring essence of all existing self-negating and self-hating identities; death is the major Western ontological difference because it has promises escape and dissociates from the 'poor' human attitude into divine legend: Loving your own death means loving your own legend, it is the potential dissociation that makes death with glamour. However, this mechanism is usually "confounded by the intimacy of actual death" (Dollimore, 1998: 20). As we have already said, veneration of death is not reserved exclusively for ancient Christian photographers. Death plays a central role in the works of contemporary thinkers like Jacques Derrida and Emmanuel Lévinas, and I find that the words of Jean-Luc Nancy (1993: 12) express most clearly this 'vital' mythology of death:

"No more than it can die - no more than it can *resuscitate* - die, if we can say that with straight face - can the subject be born, or can it sleep. Immortal, engendered, and incommunicable, this is the triple negation over which the life of spirit rises, imperturbably adult and *avante*."

One could say that Sajko's Gulliver talks directly to Death: The Shooter is only Death's theatrical mask. Perhaps The Shooter in fact represents the Devil (Lord himself) while Gulliver Junior is his good rejected son. Junior could be understood as Lucifer, but reinterpreted as son ("Junior") who partly rebels against the violent Senior God (this is the classic Gnostic approach and an equivalent of the mythical story about the relationship between Zeus and Kronos). As Sajko occasionally calls The Shooter "our Father" and talks about a multitude of his "gut-happy children", Gulliver's rebellion arms against the Whole violent World Order as well. It is very important to notice that Gulliver's words match his deeds: He is not just another innocent and tragic poet in prison, he is the **action of refusal** and the **body of disobedience**. About everything else, through Gulliver's rejection of The Shooter as his Father, Gulliver also rejects the "paternal" or fatherly order. Sajko is explicit in saying that Gulliver is glad not to produce the gun-wielding sons of his own. It turns out that Junior is tormented because he refuses to act like a soldier, a terrible disobedience in a system endlessly at war. He says: I am ready to be anything, anything but a conqueror... Gulliver is **dissatisfied** from The Shooter's order, but he is **dissociated** just as painfully from his own female lover. She waits for him and he hears her voice throughout the play. In all her plays, Sajko innovatively uses stage directions as the autonomous narrative voice, shaped in the Greek tragic tradition, but not addressing the potential director with anything like "technical"

instructions". The choric voice is usually the most intimate and lyrical; it communicates directly with the audience (or the reader), but characters in the play can hear it as well. In the play *The Rib Like Green Hills* Sajko offers two **male** bodies and an echo of the bodiless and nameless **female voice**. What we learn about the invisible and passive female figure is that "standing endlessly by the window, she gradually turned into a wall". Love will not redeem these lovers, there is no promise of eternal salvation. Love fails, and it is maimed, but to feel a means to suffer the impossibility of its realization. Since The Shooter is the one who finally makes the decision about life and death and who separates the lovers, he is symbolically endowed (by the playwright) with the greatest responsibility and power in the play. Sajko also means an "unsexualised" love between Gulliver and The Woman. Perhaps M. Dolan (2000 [1997]: 63) offered the explanation for the whole range of the phenomena of desexualisation in contemporary drama: "But sexuality, in Western culture, is as rigidly constructed and prescribed as gender." Since sexuality is "compulsory", it also belongs to The Shooter's realm. Therefore, Sajko points out, it must be resisted. There is another explanation for the programmatic division of body and spirit: it is – again – a Platonic metaphor for "remembering", dissociation, i.e. death. The forbidding word of the self-described Western regime is, of course, pleasure. Even Roland Barthes, the philosopher of desire, finds pleasure only in the text, not in the body. Ivana Sajko's plays reflect the most castrating principle of patriarchal mimesis, where to kill or castrate desire (and desire is historically attributed to the female "disorderly" and therefore "dangerous" universality) means to control the mind. The critique of this attitude persists in the medium of the theater itself, where body cannot be "impure" or "corrupted": body in the theater equates words. This is also the reason why I cannot perceive Sajko's plays as "literature" – rather more like **written theater** (with

Shakespeare's "performance scripts" in mind).

62

Another Croatian playwright, Ivoš Šenker (b. 1947), twenty-eight years Sajko's senior and usually considered a political satirist with a penchant for postmodern pastiche and parody was known in the eighties for "collectively" authoring plays with Tihomir Majdić and Nino Šćerba. In the course of the nineties he began writing plays on his own, in the tradition of the postmodern – meta-theatrical – tragedy. Associated with Sajko in his preoccupation with the primal states of *theatrum mortis*, Šenker completes the diptych cycle called "The Desecration Trilogy"*, where he examines the deaths of Nietzsche and Oscar Wilde (*Dandy: A Misbegotten Night's Dream*, 1993), the Biblical heroine Judith (*Historicized Judith*, 1995) and the Elizabethan rebel Lord Bassus (*Gloriana*, 2003). Death is shaped very differently in each play, but it remains the focus of the playwright's attention. Dandy resembles Plato's *Symposium* in the sense that the divine figures of philosophers and poets (Nietzsche and Wild) and here even the gods themselves (Apollo and Dionysus), attend the laudic, cosmic, out-of-the-world drinking party. His style has the sadistic flavor of *Anastophanes' Clouds* and the dark pessimism of the late Euripides. The real gods (Apollo is called "Your Excellency" and Dionysus "Your Highness") reflect the typical Nietzschean and modernist tradition of spliting "audience/Dionysus/theater/body" (on the one side) and "order/Apollo/Mentrum/sax" (on the other), but they also reflect the split between the antagonistically positioned and repeatedly contraried titans of power and beauty. The resolution of the play, built as a double dispute between two philosophers and two gods, ends with the gods deciding against allowing humans to have both beauty and power, art and political/social influence at the same time. They kill the aspiring artists with the same gesture of boredom, exhaustion and disgust for

* These plays have not been published yet; I refer to the manuscripts, given to me by the author.

“WALK OVER” written by Christopher Beagle



themselves. Human existence is presented as an eternal boredom, occasionally brightened by a visit of some interesting human creature. A short and dense version of Wilde's play *Salomé* is performed inside Senker's play as another kind of pastime for the deities (and for scholars who enjoy endless meta-theatrical links). However, the whole play reads Nietzsche as the true prophet in the sense of the Wildean and Christian Jokanovic. But this prophet announces the power of the dead god and the glory of the humans, not the power of sacrificed/dead Christ. At the same time, Senker's *Salomé* is a cleverly androgynous Oscar Wilde. The play of numbers merrily never stops, since we, the audience, know that Nietzsche (or Senker's play called *The Voice*, probably with an irony nod to Biblical proportions) and Wilde did in fact merge their respective strengths - in our reading or watching of the play. In this respect, not even Gods or Death are more powerful than human art. The visual dimension of the play is worth mentioning: the semantic pairs of crystals (in the form of thinking glasses as well as metaphoric evocations) and blood (in the form of vine and decapitated heads) constantly paint the scene with a disturbing, deadly beauty. From Wilde, Senker also borrowed the traditionally feminine figure of the ever-present and ever-changing Moon.

Notorious *Judith* is an extremely interesting play about a heroine who resists peaceful and loving even in the midst of war orgies. Very much like Sjökv's heroes, this character longs for the escape of death. One might read the play as Judith's self-sacrifice, performed in order to finally re-unite with her dead lover, but she would not have to choose to kill Holofero in order to achieve this goal. Judith is therefore not a classic self-sacrificial drama. Senker's stylistic device of introducing war as a macabre but hilarious comedy in verse, with Judith speaking in solemn, serious and intimate prose, produces the receptive shock of eerie and brutal discrepancy - very much like the Porter scene in *Macbeth* or The Greenbagger scene

in *Hamlet*. Now, this reality is a war theatrical insanity of representation with real deaths included. The use of stage directions has a mockingly military and independent voice of its own, since it imperatively "orders" the actors what to do and how to act. The problematic part is the playwright's insistence on Judith's ardent and all too obedient profile - she listens and obeys the words of God, the values, the love for her dead lover Manah, above anything else, she does dress as a whore because she lets the soldiers instruct her on how to seduce the tyrant. Her emotional visions are powerful (she is a true artist, but not a philosopher), and her actions are heroic, yet her mode of behavior is yielding to maternalistic attractions, from both above and below. In this play, Woman equals Wisdom of the Heart (and in no play of Senker's can one find a woman who has both brains and heart). *Gloriana*, the most misogynist and most political play of the trilogy, claims coldness and manipulative treachery for the historical Queen Elizabeth, and treacherous and lethal ambition for her contemporary "double" and stage protagonist, The Actress. The poignancy of the play lies in the Queen's monologue about the theatre of the dead, where we are "played by other people", who are "not us, trying to us as we are toward ourselves". Senker subtitled this play "Elizabeth and Essex or Theater and Sex", but desire is unmasked as just another political and/or emotional forgery. In Senker's plays, death is staged only to be defeated, over and over again, by another kind of desire, located in the aesthetic expression. The cross of art. But the battle with Thanatos is constant and excruciating. Violent dramas of repeated decapitation are a case in point.

3

The thematic coupling of death and desire undergoes even harsher disaccord in Sjökv's play *Orange in the Clouds* (1996). Although this is her first play, it addresses



"THE CHILDREN OF OUR PRIEST" written by Mate Matić



numerous issues that will be elaborated in her later works. One might say that *Orange in the Clouds*, in being an 'sheriff' kind of play, stands in complementary relationship with *The Rib Like Great Mills*, framed as the 'last hours of life' kind of play. Both plays insist on personal integrity realized in the world and both total alterity as a core of disturbing powerlessness. And yet, only death offers the 'true' perspective on lived experience. We could also compare it with Seneca's *Winter's Tale*, in a sense that *Orange in the Clouds* desacralizes female heroic sacrifice (in the name of love) and reveals it to be just a noble illusion. Furthermore, Šajko firmly states that the purpose of female existence should not end in that: not be just erotic love. In time-honoured Socratic fashion, Šajko equates Death with the Truth (revelation). She in fact shows many conceptual similarities with another Croatian playwright, Mate Matić: both of them tell their metaphysical stories with death as the narrative starting point, both are attracted to the metaphor of global flood, both use characters who are often neither dead nor alive, both are obsessed with their characters' individual and ethical responsibility.

The difference lies in Matić's preference for the grotesque, while Šajko usually chooses the lyrical. In Matić's last play, called *The Children of Our Priest* (1999), Death will 'mark' the 'soul' priest's body with mortal sickness, brain cancer in the shape of a violet, because the Priest facilitates the abortion of female

widow's child (he sets her free from forced abortion). Death will execute Matić's priest because he has helped in the execution of two children: his lover's child, in the days of his youth, and now the female player's child. But Matić is not a traditional Christian writer, more often than not he exposes the dark hypocrisy of the Church. He unmasks the ways the Church or religion are used to blackmail us with the notion of Last Judgment and death itself. In his early plays, especially *Orica* and *Maričko*, characters take 'death' into their own hands. Orica and Maričko are manual workers who play with death by pretending to be dead in order to escape the cruel political and economic order. And they succeed, but at the high price of being cut from their homes and families. They end up being displaced without the possibility of return, the hardship of manual work is over, their Croatian family are safe with pension funds they have earned while working in Germany, but, alas, everybody considers them dead. They are thoroughly and infinitely cut off from public existence.

Back to Šajko's dissociations. *Orange in the Clouds* deals with the female character, Škila, who arrived Up There (Purgatory, Heaven, Hell: we do not know for certain) believing that her dead lover Oscar has been 'calling' her from Beyond, but when Škila finally meets him again, it turns out that Oscar has forgotten her a long time ago. They were never very messengers from the Other World, she made them up. Huge metaphysical misunderstanding



“I think about...” says the author Sophie

continues. Shila wants to go back to Earth, but she is not allowed to do so, because her physical death is final and she has already ‘spent’ her human incarnation. After a nervous breakdown, apparently possible even in the Clouds, Shila chooses to go back to Earth in the form of a canary bird, where the caged life completely wipes out her mental strength and enthusiasm. The central rhetorical strategy of the play is Shila’s irrational, ‘inappropriate’ and wild craving for oranges, a remnant of the human yearning for joy and fulfillment. She ‘dies’ only when the yearning stops. The audience therefore learns that emotions were the locus of Shila’s self. Heavily stereotypical gender-wise (with Shila constantly flirting with male Angels) and prioritizing her own existence only through the erotic relationship with her dead partner, this play is also the opposite of the cold masculine ‘resistance’ or sheer intellect and will power, portrayed in the play. The Risi like Green Wall’s Joy has a prominent place in this play, but it is again acknowledged as something out of human reach – ‘angelic’ self over and over suffocates our ‘corporeal’ identity. The most interesting thing is to see how Sajko travels from the early Orange to the later play The Risi, eventually choosing for her authorial voice the Hegelian *marfa* discourse, where death is spirit and spirit is death. In Hegel’s own words *Lectures on the Philosophy of Religion*, 1807 – 1808 – death is both the extreme limit of finitude and the dissolution of limitation. (Death is) the moment of spirit.

Outside the obvious sharp gender and genre divisions stands Sajko’s play *4 Dry Feet* (1999). Two characters, the Tener and the Bertoša, are a strange, childish and bolder duo that play together while the catastrophe of global flood unfolds around them. Most of the time they sound like singing insane nursery rhymes sang by Ophelia in Shakespeare’s *Hamlet* – their ‘infantilization’ is at once scary and macabre. As the Sajko’s chronic commentary in the play goes: “And maybe the game isn’t even funny

Maybe it’s like childhood – a prologue to the moment of its own disappearance”

The characters are mentally and emotionally dissociated from the world, but here the world itself keeps reminding them about the inevitability of ‘bonding’ with the total deluge around them. The world quite literally seizes them up with a soft ‘grip’. Sajko pays homage to Eliot’s (1963 [1930]) 520 famous versets: This is the way the world ends/ This is the way the world ends/ This is the way the world ends/ Not with a bang but a whisper. Not even the children, evoked in Tener’s dream, are saved. Let us hear the children’s doomsong (translated by Tomasz Bielecki):

children’s choir

A terrible shower caught us on the run,
we sink in the mire, we step through the snow.
We have no strength to reach the heights,
there isn’t no help enough for us to go.
No mountain road leads there,
our feet are wet, we stand in the sea.
The end is near, as they’re saying,
of being saved no hope have we.
In a few hours, that’s all we’ve got,
men will drown the whole lot.

teen

Don’t lose breath! Learn to crawl
Don’t jump off the raft! You must stand!

children’s choir

Cold mire hole covers the field,
there’s nothing left down below.
It lasted too long, we’re drowning,
the sky’s blue but the sea’s yellow.
The time is ripe for holding hands,
we’ll take upon us all the blame.
We’re not guilty of those deeds,
but there’s no land for us to claim.
The more we live, the louder we sing.





no hope anyone could bring:

bitter

Take everything off! You'll be lighter!
Don't be foolish! Who's a fighter?

children's chair

If fish can swim in the dark,
maybe the kids can do it too.
The first shoot sends us off,
into the darkness, me and you.
We won't feel we're suffocating,
we'll dream we're roller-skating.
In a few hours, that's all we've got,
man will drown the whole lot.

Why does water take over the world in this play? Is it the Biblical punishment, an apocalyptic vision, an ironic description of human folly, a symmetrical reflection of the human "water phobia"? In any case, here the mother describes again and two bodies float to their death. The water in the picture is not clean (acqua bene dicta), but the dirty mud that pollutes the world. The half-Sajko describes is not lit with fire, but sealed with water. Once again, the play is written against the body, against maternality and against any hope. Poetic verses are not strong enough to help the characters survive, poetry is just beautiful, voluntary disappearance. The intensity of Sajko's pessimism and the last resort of poetry (in the face of death) reminds us of Bernard-Marie Koltès, Samuel Beckett, Thomas Steuermann Eich. Sajko is also indebted to the existentialist poetics, especially to Sartre's plays. For instance, in Sartre's play *No Exit*, the infernal afterlife proves to be the exact replica of the hellish life before death, there is no boundary between evil life and evil death (in the respect Sartre knows no death at all, only endless existence in the realm of guilty consciousness). In my opinion, the attitude about the absolute "malvolence" and "wasteland" nature of reality, present in both Sajko and Eich, has its roots in their self-negation. In both dramatic poets, self-negation

reaches global, positively mythical proportions: These authors mourn the lost God and the lost Ideal by mourning themselves and the rest of the world by the lack of "perfect" standards and by their fear of death's other side: productivity, creativity, origination, endeavor. **PERFORMANCE**: Every writer and every artist knows intimately this fear of performance, but only few make it the ruling motivation of their oeuvre.

Sajko made it the subject of his play *Reconstruction: Comical Funeral of the First Sentence* (1980/1981). In this cruel and funny play the main character, the writer, is called The Man Without Words (or "man devoid of words"), and his "Love" is simply called The Whore. One is strongly reminded of the expressionist tradition of European theater, especially the plays by Arthur Schnitzler. The Whore in Sajko's drama uses and manipulates the Writer to death in order to become a free and famous widow, and he gives in because he is unable to find "the right sentence". Only after his funeral does he realize what a mistake it was to give up the search and he finally manages to pronounce his desired First Sentence - but he does so in the afterlife. This comically all-important sentence is deliberately absurd, since now it is uniquely self-addressed. It goes like this: Bury me in the many flower beds of the universe, for I am marble without a name, immobile in words, I am mute... With this words the play closes. We might say that The Writer at last does defeat the fear of his artistic performance, but the victory comes too late. What is symbolically significant in *Reconstruction* is again the playwright's misgiving portrayal of women (in fact) as "whores" and her sympathetic identification with the male character. It seems that "art" for Sajko translates as a "male disease" and the subject who represents art is without exception cast in the male gender. Luce Irigaray (1985 [1974]: 133) described this phenomenon with a consistency:

"We can assume that any theory of the subject has always been appropriated by the >masculine<. When she submits



to touch of theory, women fails to realize that she is renouncing the specificity of her own relationship to imaginary."

This subject that feels "appropriate" only in the male gender is also inevitably connected with guilt: the Orange in the Clouds, Reconstructors can be interpreted as a play about a remorseful mistake, morality play written in the language of ironic exaggeration. The theme of dislocation (physical and metaphysical) continues. Writer is first emotionally dissociated both from the Wife and from his writing, then he becomes dissociated from his earthly existence and at the same time desperately aware of it. In this regard, Sajko writes: salvific female chimerurgy of disjoined selves where not even death becomes a force of integration, there is nothing linear or final about it. Death as memento further dissociates the self.

04

The self, theatrically multiplied and dissociated in death, describes yet another Croatian play, The Consolations of North Seas (1992) by Slobodan Šnajder. In this, intertextually complicated version of Goethe's Faust, with Ariel instead of Mephistopheles and the Otherworld of Death packed with theater actors, Šnajder tells the old Ithaca legend about two friends who loved each other so much that they agreed to be each other's wedding guests no matter what. One of them dies, but still comes to the wedding, as promised. After the ceremony, the dead friend takes the living one for a short visit to his place in The Beyond. While seconds pass Up There, here on Earth years and years fly by. On his return to the world of the living, the freshly wed husband and soon-to-be father finds out that all his family is either very old or dead. Many

decades have passed. His son is now a grandfather and he dies from a stroke when meeting his long-gone father. And so the faithful friend finally dies himself, of grief. Šnajder's hero Vagant is really a prototype of a 'displaced person' - both in the military terminology and in the sense of losing one's ultimate place in the world. In this paradoxical play, where Vagant does not really believe in death, because he lives in the constant company of miracles, angels and Anels, and where his friend's love protects him only to a certain degree, violent death still proves to be unavoidable, very real and scary. Like some medieval knight with visors at his eyes, like another displaced figure, the archetypal Don Quixote, Vagant is not ready for the greater reality. Death comes as a punishment for Vagant's inability to respond to violence appropriately (with violence), very similar to Sajko's play The Rib Like Green Walls.

In the play White (1997), written by the young playwright Dušanović Milinović, it is again the intense and failed male friendship we are looking at, once again threatened by the prospect of near death, since one of the protagonists is seriously ill. The dramatic game we might name 'death will choose one of us' seems to reflect the terrible absurdity of the war and postwar years in Croatia. It does not lead to new spirituality, but to the analysis of absolute dissociatedness of the aftermath. As Šnajder and Sajko point out, "life in death" is life without emotions, without tastes, without joys, without colors. It is a graveyard, grim and gray yard where we are still, painfully, alive.

05

The Christian background of sin and punishment, employed in many of her earlier plays, is completely abandoned in

the Sajko's latest short play *Archetype* (2000), where we get to the bottom of playwriting's uneasiness with female role as such. Medea says: 'It's hard for me to speak as a woman! I could be a woman like people are schizophrenia... holding the uterus in the cleaved fist of a big man. And later on: A woman I am not. What is woman? A position of support and obedience, says Sajko. No wonder this Medea establishes her identity with violence: she just repeats the violence that she has experienced as a woman she does not want to be. Sajko never for a moment conceptualizes womanhood as something other than slavery. All her plays are *proto* plays, but 'the system' is seen as thoroughly deadly in the Sartrian sense, there is no way out. What can be contrasted to this attitude, for example, is Helene Cixous' view (1991: 41): One can emerge from death, I believe, only with an irrepressible burst of laughter. Laughter interrupts not only the "long history of gynocide" but also the deadly monothelitism of the masculine everlasting heresianism of death. The (harmless) conflict with the male world starts when the woman laughs at the warrior's bravado postures, not when she "prays" for His next safe conquest or when she feels "compassion" for His important Historical Tasks... Joy, thought Nietzsche in *This Spoke Zarathustra*, best disturbs the oppressive order. Born Seiner proved it with his Nietzschean play *Daedalus*, and with all his dramatic faith in the power of aesthetic passion and laughter. Paradoxically, it was the male playwright whose female heroines transcended the sanguineness of the Croatian death order or the Croatian male order of war cruelties and humiliations. We may compare it to Véra Márkó's famous performance called *One Mysterious Thing*, dedicated to Josephine Baker, where Márkó, as a solo performer, steps out of the circle of humiliations and repeated, mineralized and verbalized, violence only after she jarringly expresses pride in herself and her "Devil's costume", a *far* costume made by the traditional standards of the male interpretation of the female gender).

Only after she looks at the audience proudly with the word *joy* coming for the first time and gloriously from her lips, does Márkó transcend the deadly system of disrespect, shame and underestimation. And the extent to which the male gender fears disorderly laughter of theater performance is best captured in Eliot's predictably misogynist and *Funny* little poem called *Hysteria*. Indeed, Eliot was deadly serious about *The Male Waste Land*.

06

Let us part with several remarks about Ivana Sajko's oeuvre, paradigmatic in their thesaurus and gendered masculine subjects. Although I think that death in Sajko's works tends to be too heretical, I regard her plays highly for their ecstatic and lyrical writing style and for the energy of the conflicts they raise. She goes very far indeed in rejecting the usual or cowardly behavior and she manages to dissociate herself from The Shooter's regime, yet her cognitive double always wears the mask of Death (as the lack-of-choice), not the one of reproductive/life/hedonism. Is this death some kind of revolutionary or "radical" negativity? My answer is no. After Sisyphean Petras, I find radical negativity in the analytic or performative dimension of thought, at once what makes it an act (cf. Petras, 1993: 166). And death is not a performance, it is a state of absence opposite to the theater and its corporeal presence. To stage death itself - as Sajko does - is of course a contradictory and powerful gesture, and that is what makes Sajko a work so exciting. On a less obvious level, she reminds me of Christopher Marlowe and his Faustian paradigm: passionately debating with God about God's non-existence. Another paradigm surfaces when we try to defend the liveliness of the theater over "dead" literary forms. I will not repeat here Philip Auslander's (1999) outstanding arguments, but I will side with him and with similar theoreticians who recognize that all theater performances

no matter how 'physically' explicit and how undivorceable from 'the present moment', do however employ different 'deadly' forms of verbal representation and mediation. Stage and representation never travel apart. And moving a step further, Sajko's plays about the 'living' of death turn the notion of necrosis, Thanatos, becomes our regular friend, Angel of Death our familiar stage companion. Death is therefore not only the king of dissociation, but also the president of the liminal and hence the theater director as well (elaboration of the theater as liminal zone is of course a favorite topic of Victor Turner's). The femaline signature of Sajko's writing is her - by all means theatrical - irreverence for (the most sacred) boundaries, boundaries between liveliness and death. That being accomplished, the dissociated or plural self of her protagonists becomes able to shatter the pyramid of the whole patriarchal or oligarchic herarchy. Death is mostly used as the final curtain that makes all of us indistinctly and permanently - other. And also "equal" in our liminal frenzy. As Sajko's Medea explains: I could only be bed down/ never calmed down/ never settled down/ never at rest.

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[Ivana Sajko](#), Dichty & kon. glückselige zeit

[Ivana Sajko](#) - Polygynie Juell

[Ivana Sajko](#), Götter



once
90

90s visiting art

written by
John Goulden

In what way can a dance performance be performed without a dance studio, a budget, a producer, an education, degree-granting dancing schools of higher education, marketing and a space in which to perform it? The Internet? No. Multimedia? No. Virtual reality? No. Croonah?

The creates prolonged a long-standing apathy of the infrastructure, subsidies and diffusion of dance in Croatia. Croatian dance has continued to exist within the framework of inherited conceptions from the 1950s, when a certain cultural activists of the socialist realist school proposed a ballet company's request for a subsidy. On ballerinas get salaries too?" Although dance has occupied an increasingly significant place in the repertoire of the Croatian cultural scene for years, until the beginning of the new century the total subsidy for dance in Croatia was smaller than individual subsidies of certain independent theatre companies. Such cultural stagnation led us to a point where, in 1991, a great number of dancers and choreographers left the country in search of work, and their return to Croatia they encountered trafficking in young girls, of which was logically a consequence of the lack of well subsidies from an equally small government. But the beginning of the new century, associated with a change of government, and hospital promises in the fundamental reorganization of dance to art, today dance is the only field that does not even have its own space in the cultural and professional improvement, nor scene. There are no dance studios, no dance producers, college-level dancing support. However, the things that are available have, in turn, shaped the urban dance scene, which, on the one hand, established a group that can no longer be neglected by the media. Here we shall talk about precisely offered new accord to the refugee from the left, which, outside the new

The nineties and their Open Questions

The first sign of a "cancer" we appeared and severed the choreographed division out of a neophyte, dancing school, the end of a cancer's career, scene

The man who broke with his *Boys' Battalion*, the founder of the *Young Generation* Company in San Francisco, was a soldier in Sarajevo. In Sarajevo, for about seventy performances, while he, mostly he managed only once and for charity at that, in order to clarify just the performance, it was one of the repertoire in which the show was performed of operational character, he presented all 1,100 spectators - the dancers performed without music, - *Young Generation* -

Zagreb Drama Company (ZPK). COMEDIAN SACRED OFFERED





Everybody Goes 2 Disco From Moscow 2 San Francisco

had mostly no formal education in dancing. Almost as if having created an aesthetic following, he started off and gathered the whole generation of young artists who, even today, play a significant role not only in dance, but also in music, dramaturgy, the visual arts, design etc. His joining to the international trend of high-risk dance was marked by specific qualities that did not pass unnoticed in the context of the international production.

Both in terms of subject and expression the performance *Everybody Goes 2 Disco From Moscow 2 San Francisco* dealt with experience of the East European context, the context of transition and violence, but also of someone else's stereotype, which would be emphasized in his next production *Everybody Goes 2 Disco* - arose out of the modernist revolt under the strong influence of Merce Cunningham's biomechanics, used in Šeparević's previous project called *Pop Opera 101*, while *Frangible* turns to East European mythos and recycles the ideas of the third theatre in the West European context. In terms of subject the performance involves round the idea of identity's convertibility: performers from several European countries gathered in the performance and their projections were juxtaposed into the myth about conversion of Saul into St. Paul. Radicalized identities, problems of an individual's relationship with a gap in his own physical reality as well as with a gap in objectivity of his identity, an issue of language ranging from repression by the political correctness to

repression by adult - all this helped to make the performance that has become a cult in the East European context, while in the West it has been regarded with disapproval that could be attributed to the lack of "of the performance to fit in the contemporary" trend of breaking free from utopian concepts as well as from production based on individual confessions that always sound similar. The fact is that not one international dance company can survive by performing at the East European festivals, so Šeparević had to abandon the performance and set out in search for a new way in which to organize his production that could ensure not only essential working conditions, but also independence from the dominant trends of novelty which soon became the mainstream. Mire Šesarić emerged from the generation of dancers who distinguished themselves in the Zagreb Dance Company which, together with The Contemporary Dance Studio, has been the backbone of Croatian dance scene for years. After withdrawing from the company she founded her own company, Studio Mire, in which performers get together for a particular project. One of the features of her production is a constant co-operation with the performers who are not part of the dance establishment, but who have significantly participated in various kinds of performances and whose artistic optimism has grown after participation in her projects.



Photo: Mirela ČAĆIĆ/TEATRUM

Her trilogy *The Parasols*, *Reach A Wicked Woman* and *Eros And Psyche* reflected the need for high aestheticism of dance production in all its aspects - from movement to design of the performance. The reaction was logical, since the earlier production was based on visual ideas from the seventies which, on one the hand, were marked by do-it-yourself theater and, on the other, by the conception of beauty in a sense of romantic and sentimental. In terms of subject the Trilogy is two tracked - one find exploration of the complexity of male-female relationships on the one hand, and observation of the performers' changes through their personal life experiences on the other.

The first these radical change in the work of Mirela Šešović came with her performance *Under The Rainbow* which, after its presentation at the first selection of *The Airwaves Project*, successfully appeared at numerous international festivals. In this minimalist duet the process of passing through various choreographic challenges, based on contacts and harmony, also indicates the theme of the performance - a journey towards one's self which is on the other side of the barrier. Her last performance, *Cartography*, is another radical shift in her own expression. Šešović has shifted her focus from surface and calculation to a landscape of the body, space and imagination. Thus the body becomes the scene of penetration into the depth of the surface, but also a map of emotions and self-analysis.

The person who played the most significant role in networking of the physical presence and movement in the theater of the nineties is a choreographer Jasna Frančić-Brijević who was also unacknowledged by the Croatian dance establishment, but who does not see them as disadvantages as a proof of her success. Her choreographies are seen in traces in the performances of some other authors or in her own performances which first emphasize a phenomenon, and only then her own authorship. Her most important works were achieved in co-operation with Blažko Blažević, the doyen of the Croatian theater radicalism. A respect for a performer's competence and abilities is what could be used to be her transformation and an important involvement in Blažević's choreographic thought. Working with actors who had little or no education in dancing, Jasna Frančić-Brijević insisted on refinement of their bodies through the body's potential of its movements, instead of trying to reach a peak of their performing skills. Therefore her choreographies are never fascinating in terms of skill, but in the way she achieves the potential of the body to be readable. The body never speaks for itself, but it offers patterns and matrices which should be formed in combination with the scene, the text and the expressive and imaginative moment of the performance. Her last adventurous performance *Futon* was made in co-operation with a folk dance troupe



Zagreb State Company (ZPA): RECOGNITION OF



THE LANDSCAPE

whose dancers brought their own mythology into the performance that is choreographically fragmented. There is an abundance of material with whose origins we are not familiar, but which nevertheless creates a sense of meaning.

One of those who has succeeded in securing his place among distinguished authors of the nineties is Rajko Pavlić, manager of The Liberdance Company. His last project, *The Sun Stopped Going at Miracle* grew out of the exploration of the ethnographic dance material. In his project, Pavlić successfully related the power of deeply evocative traditional sensibility with traditions of the contemporary dance expression. The performance is dominated by coincidence in rhythm which, in co-operation with composer Blažko Jubakal, resulted in such an expression in which the contemporary experience of 'tradition' and tradition of the contemporary dance are combined. Rajko Pavlić is a choreographer who repeatedly shows an increasingly deep interest in improvisation as part of the process of rehearsing. Still, his performances seem as spatial-visual energetic strategies conditioned by the high quality as well as competence of the performers whom Pavlić was looking for even among ballet dancers.

To professionalise the dance scene and enable dancers to develop in co-operation with foreign educators-authors, and trying to raise standards of production according to the experiences of a wider dance context on the other. Therefore there were several performances in their production that marked the mainstream of Croatian dance, but also changed the image of what quality performance is. The first significant project was made in co-production with the Cuban dance company *Liberdade Imperial*, entitled *Re-ignition of Firehouse*. It is a complex dance production with several strategic levels of meaning. Working with a combined group of both his own and local performers, Juan Carlos García created a performance which, perhaps most impressively, reflected the experience of war and hopelessness, i.e. the actual environment in which he was working. Trouble area became the landscape of García's performance - a changing cartography, an image disclosing space and reducing the essential precisely in order to show the essential. The map of his performance, which brings the natives back into relationships diffused in the actual space, was a renewal of the landscape. Not trying to impose any personal interpretations of devastated and war-battered environment, both subjective and objective, García offered a reminder of the place where the performers lived, the place which became part of his own daily record. The following production was a choreography by Betto Cota, a dancer of *Liberdade Imperial*, entitled *Castañeda de aula*, which contains evocative Latin instances. This production indicated ZPA's orientation towards the style which is dominant in productions based on 'release techniques'. But the most significant result of the performance was a new generation of dancers, whose determination to pursue their dancing careers as well as

Dance companies and projects

There are two dance companies that are the backbone of the Croatian dance production - Zagreb state company (ZPA) and 'The Contemporary Dance Studio' (SSP). During the period of these decades many important performers and authors of the local dance scene have participated in the companies' rehearsals and performances.

In the nineties, under the guidance of Svetlana Abramović, ZPA turned to foreign choreographers trying, on the one hand,



Shine: DARKNESS



their great professional competence made it clear they could not be bypassed in future dance production. This was also confirmed by the most significant production of the members - the performance *Cow Litano Sacred Oppano* directed by Nicanor Terni from Venezuela. The choreography was performed by Jelena Vukmanica, Aleksandra Jevrem, Milosna Bujan and Predrag Bajalichović.

The usual clichés about dance, as a masterly skill of, exclusively, a choreographer working with technically well equipped dancers, were broken down by the project which developed through improvisations of every single performance. This was an exceptionally challenging and demanding performance based on tensions ranging from revolt, hysteria to pleasure, and characterized by power of expression as well as by extraordinary optimism towards art. Although it could be said that the author's conceptual approach is the trademark of the performance, it would be difficult to detach ourselves from capacity and potential of the performers, who are the backbone of that performance. It is precisely these performers who ensure the final result of the performance, since the entire dance structure is based on controlling and releasing their bodies of hysteria.

SSP also had significant productions made in co-operation with foreign choreographers, among which the Slovenc choreographer Matjaž Fanc should be singled out for his

performance *Striavent* and *I*. Although the performance comes about from a conventional understanding of the boundary line between dance and acting, it was a rare attempt to connect the two contexts which are radically disconnected in Croatian performing arts. SSP's other performances are also characterized by a flexible organization of dance material, for instance, the performance *Big Is Beautiful*. The important role of the authors and dancers who are gathered around the SSP includes production of dance performances for children. These very transparent and popularizing performances, choreographed by Desanka Vranić, are among the most popular children's shows in Croatia.

Dance companies have continuously reflected the conditions of performing potentials on the Croatian dance scene, another as under the term dancing scene, we refer to those authors and performers who have continuously been working and performing in Croatia. Although dance companies have been supported inadequately, still they provide occasional educators, insufficient but indispensable fees and at least some opportunities for a continuous work at the studio, which they share according to the contract with The ZoraM Theatre. A major drawback for both dance companies (the ZPA and SSP) is their lack of confidence in their own personnel as potential authors,



which resulted in the fact that, during the last ten years, not a single significant production has been put together in participation with younger Croatian choreographers. Croatian choreographers in their prime, who worked in these dance companies, not only established their own pieces, already well known from the eighties, but also encountered various problems as a consequence of attempting to pass literary influences onto dance. Undoubtedly a new generation of dancers has emerged within the two dance companies, and should the companies' strategy as well as the cultural policies in Croatia support these dancers, they could very well become the exponents of our dance scene. There are the names that are being associated with all important dancing productions in Croatia today: Aleksandra Jančić, Lantia Lipovac, Nikolina Bujas, Ana Jurčić, Jelena Vuković, Žanka Lukšić, Andrija Šimčić, Tatjana Čorić, Pravdan Devljetović and Bojan Valentić.

The mid-nineties crisis of Croatian dance had an impact on a heterogeneous group of authors, under the name of **'LLINKEI! dance project'**, who gathered round a homogeneous idea - to promote Croatian dance. In their occasional appearances this irredeemable group of authors would break through conventions of the settled and well-established system of production. Regularly, until now, **LLINKEI!** took the opportunity to present their dance performances under the sponsoring of the 'International Dance Day' celebration. In the course of time, however, the group presented several independent and more complex projects. Definitely the most interesting choreographer in the group is Iva Nenica Gatica whose idea of movement is based on the research of the androgynous, the dance that

goes beyond the categories of male and female. The choreographies of Iva Nenica Gatica seem like fragments shown outside the fictitious organised presentation, as to speak, as objects exposed to one's gaze. Further on, her choreographies have been avoiding the market completely, and it could be said that her reputation rests largely on impression rather than on opinion. Therefore she takes an active part in site-specific projects, which, however, is not a sufficient evidence of one's existence. There are two other choreographers who realize and present their choreographies under the **LLINKEI!** project: Ljiljana Zagorec and Ranga Šimund. The former's explorations of dance are based on movement being framed into geometrically objective space, while the latter's choreographies are, in most cases, literary models actualized through sensitive processes.

A full-time dancer at Philippe Decouflé's dance company, Irena Omerčić, has also been prepared by **LLINKEI!**, and next year she intends to make her all-overing choreographic debut. A crucial role in professional training of the entire generation of dancers will be played by a French choreographer, Kânia Cremona, who is now the manager of The Croatian National Ballet Theatre in Split. Kânia Cremona first started working as a professional educator at dance companies in Zagreb, and afterwards she founded The Dance Centre Athens, which has been educating new dancers continually in such a way as to organize workshops with guest educators from abroad.

Under the guidance of Mirela Žager and Radmila Stojanović, 'The Croatian Movement And Dance Institute (HDP)' has played an undoubtedly important role organizing several



influential projects. The most significant and long-lasting project is 'The Dance Week Festival' where the most prominent events on the contemporary dance scene have been presented for the past twenty years, both in Croatia and abroad.

In the nineties, HPP took the initiative in educating dancers and established 'The Moving Academy for Performing Arts Zagreb' which, however, suffered a debacle due to the fact that it has been recognized neither by Croatian舞者 nor by the professional home scene. The most relevant results the project has achieved so far, belong to the sphere of mime theatre which has become very popular both with the audience as well as with performers. However, there are numerous problems that mime theatre encounters today conceptualized as the most spontaneous of all performing arts. Mime has been transformed into a very limited art in terms of expression which actually gets results only on the metaphorical level of understanding behaviourism. Today HPP has taken an important initiative in instituting 'The National Centre Of Dance' whose project has been defined precisely by the exponents of the dancing scene, and whose realization is expected to occur in the near future with support of the Ministry of culture and the City of Zagreb.

This year a new 'Festival of dance and moving theatre' has been set up in Croatia and it takes place in a culturally highly developed region of Istria, since there has been a need for the relocation of dancing projects from Zagreb. This festival is one of the few successful dance projects outside Zagreb, whose aim is to try to solve the constant problem of diffusion of dance in Croatia. With respect to this, Rajko Pelet, whom we have already mentioned, plays an important role in organizing summer workshops in Pula under the guidance of young Croatian dancing educators

Should it happen...

Should Croatia really get its national dance centre, great new possibilities would open up for continuous work of both choreographers as well as dancers. It would enable them to explore the problems that, until now, they have been trying to solve only in terms of the 'flicked' terminology of these studies. There are certain indications that the new generation of dancers could give rise to a new generation of choreographers. Among those from whom much is expected, are certainly Inna Omero, Ksenija Čord-Zec, Janaša Vranački (who dances in Basel for the time being), Ivana Müller (who continuously works in Amsterdam) and Mirela Škoko (who recently returned from her schooling in Canada). New works are also expected from Emri Matelčić, after the appearance of his successful twenty-minute choreography 'Darkness', which left its charge in the extended all evening performance of the same title. Although in the mid-nineties Matelčić raised a lot of dust in the dancing circles, unfortunately, until now, his performances have been out of keeping with his marked ambition. Two choreographers, Nenad Lekić and Barbara Novaković, who have already participated in several international productions, are also expected to appear with somewhat more consistent and more analytical choreographies in years to come. Another thing that has been foreseen are new performances of young choreographers who are gathered around three new projects: an independent group 'Obrać', artistic co-operation BND co. and Dance Centre TALA. The renewal of the dance scene in Split, where Katica Čremošnja works now, is also to be insisted. In the Istrian, Croatian dance has to take several important steps that would help it to turn to the environment from which it emerges. If it should become accepted by society and the cultural milieu, dance may, after all, prove itself to be neither an art visiting Croatia nor an art performed exclusively by visiting dancers. (Translated by Sanda Perić)

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space

90s

90 frames

ANSWER

any two individuals, the stage and the time both of which are indicated by a frame, by means of which a standard distance, which is the same for all, is measured between the positions of the two individuals.



with them. Contemporary deliberations engage in principal relations between these elements by analysing archetypal theatrical constructions, i.e. by constructing the scene detached from the fixed prospect of a pictorial stage, or according to Kessler, Guckkunstbühne (fourth-wall stage). It is not only the internal space organization, its visual quality and rhythm that is important, but also the possibilities of changing and manipulating its boundaries. Theatre escapes the rigidity imposed by the resemblance to the illusionistic image whose content, i.e. area covering the action, is determined by its frame:

The frame of a unidirectional and fixed point of view, then the frame of the Italian box, its archaic authority and symbolic status within theatre all develop into motifs in Goran Šerđa Petrić's production *Confessions*. There is a question of one's own acting space that draws up as a dramaturgical guideline, further pursued in Goran Petrić's stage design. In the first part of *Confessions*, acting takes place primarily on the proscenium, while the background of the stage is covered by a large screen. The whole of that area and the actors, who are out of audience's sight, are partially being filmed and

screened in a stroboscopic technique. During the whole of the first part of the production, the actors in front of the screen have no relation, whatsoever, to the contents displayed on the screen. The camera, for instance, follows the movements of a dancer, enclosed in the back of the Italian box. Maximum space is being halved and separated, but both parts remain stable, although exist in two different presentational forms. Their first encounter occurs on the body of a dancer, who appears on the rim of the proscenium- she is visible from the auditorium, filmed and screened, but still only from the back. The integral body differentiates not only between two frames, but also between two species, whose differentiation is determined by the observation point. The obstacle to the rear part of the stage is not removed before the second part of the production, which is based on the deconstruction of the performing elements. Strict staging is seemingly being replaced by improvisation and coincidence, and by opening up of the whole stage, the Italian box area finally appears. At that moment, the theatre frame becomes the field, on which the stage dramaturgy emphasizes the already begun examination through dimensions, meanings and possibilities of the acting space given. Petrić



1. B. B. Pivac: "COMMITMENT", stage design Goran Peterol



projects, onto that frame, a photograph of gilded stucco work that builds up a frame of the Italian Box of the Croatian National Theatre. The space renders itself as a subject referring both to the ironic context of the death of the play acted and to the fragileness of its structure, to the burden of aesthetics and norms imposed upon it through history. Instead of closing the space with set pieces and instead of redecorating it, Peterol approaches the space as a potential, charged with ever new meanings, whereby the set designer's task would be to find and recognize the method that would make the apparent. Set designing refers not only to the contents of the production and movements of the performing bodies, but also to the wider context of the performance, and its cultural and institutional features.

Every new theatre space is a land of new territory that imposes upon each production not only the frames measured in square metres, but also all sorts of artistic criteria securing aesthetic and cultural uniqueness of the theatre. Recognition of these givens provides a new frame one could refer to. Steven Toly's set design for the *Return to the Desert* production, directed by Ivo Bujan, represents an example of as much distance from the visual attractiveness, monumentality and local monopolistic position of the Croatian National Theatre in Split. Toly's simplified set design functioned as an aesthetic antipode to the theatre's architecture. At the same time, the opening of a curtain functioned as an act of irony, since on the stage there were only a deruded truck and a house cut in two. Koltka had on hypocrisy and creatures of provincialism his found shape on the stage: a pretty bourgeois home without walls, audience playing a self-critical role of voyeurs, and moreover, the cultural context of a city desperately fighting provincialism. Naturally, these sets of information networking on and off the stage

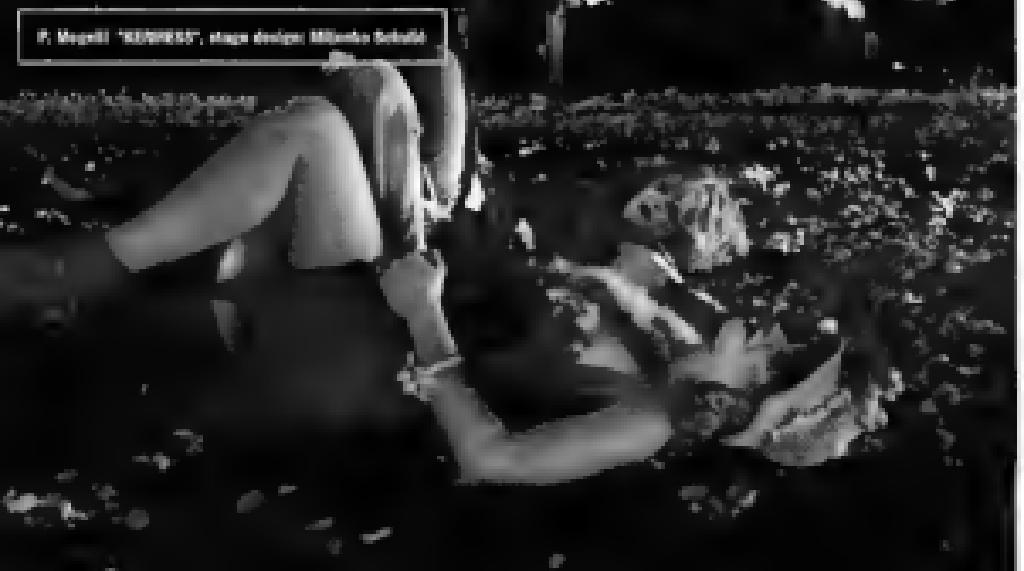
bear relevance only in case when both the viewer and the author belong to the same sign recognition system, and are aware of the ideological and critical potentials, brought by every spatial intervention.

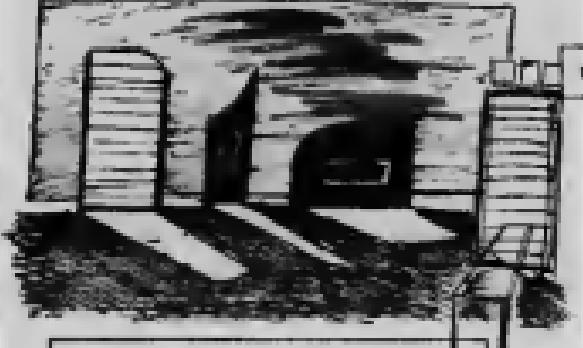
In the next of Bujan's productions, the Koltka monologue *A Night at the Edge of the Wood*, Toly communicates again with the performance space, although this time he does not engage in aesthetic confrontations, but radically narrows borders by different use of lights and organization of auditorium. The audience enters the amorphous, dark room and take seats on the benches semicircularly set in front of a wall onto which the bluish light, representing the window glass, is cast. The actor, peered down with water, stands there leaning against the wall. Horizontally forced to the rectangular frame of the light cast. The audience's range of vision is also limited, they haven't got a choice, except for the claustrophobic latitude of a light source producing an agonizing effect of confinement. When during the curtain call the light is cast over the whole theatre, the space ten times bigger opens up the vacuum that was gaping in the darkness, while the performance was taking place on just a couple of square metres. It is also possible to fill in the frames of a specific spatial potential with coded meanings. This is the case in most of the set designing solutions of Mladenka Šekulić, a set designer who in the 1990s collaborated with Paolo Magelli in most of his productions of classic Russian authors, such as Chekhov and Turgenev, as well as in his most recent projects, *Ah, More, More and More* a Kermess. In the context of getting a broader perspective of Croatian theatre, the role Šekulić played in it could be compared to that of Paolo Magelli. They introduce high ranking aesthetics, taking the non-existing place of acknowledged authors coming from large theatres, and assume the necessity for large theatrical companies and

I. Balcar "ANTROPO", stage design: Gábor Pálvölgy



P. Magatti "KOMERÉD", stage design: Miklós Schmid



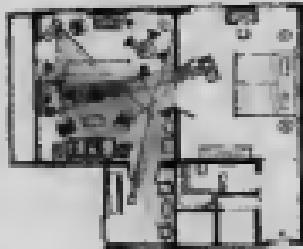


P. Majoli: 'THI SEITHE', stage design. Thorir Milovs

organization of their stage presentation, i.e. the necessity for the stage construction of both the ambience and that ambience-quality that is capable of turning the stage into a landscape of symbols, a psychological stimulus and that is being inscribed in an existentialized manner into the mood of the performance acted. The set organization is solved by employing the stage, so that later it would expand up to its limits, within which the monochrome surface covered in materials such as sand, maize or sawdust is brought about. The reduction in set pieces leaves enough room for bodies within the space liberated from inner obstacles, so that at the same time its gaping vastness nurtures dramatic situation, which acting refers to. The set designing impressionism is supported by the same aesthetic code of a drama-pattern. The indicated stage space is subordinated to the play, and in its ambience quality the narratives take place parallelly, thus creating a subtle cacophony of lines and images. The transparency of the illusion, however, is constantly present on bare theatre walls, and as such, it inscribes itself into the contents of the play, in which the frame, i.e. the limit denoting the impossibility of change, represents the tragic reality of the dramatic personae. The space itself becomes in this way a dramatic character, who evolves with regard to other dramatic personae, and with regard to interrelations of other theatre elements, as well as to the observations and expectations of the visitors themselves. Its organization directs bodily movements, whose three-dimensionality constitutes the basis for deliberating constitutive elements that set up the performance limits together with frames, within which the performer in action is viewed.

Thorir Milovs is the most frequent collaborator of the

B. Brezovac: 'THI SEITHE', stage design Thorir Milovs



Croatian cult director, Branko Brezovac (Bo Bo: Bicchante; Emma, Essays etc.). The part he plays in set designing represents, actually, an attempt of a visual montage of a textual system of signs and intertextual layers, that emerge as a result of decentering Brezovac's productions, alongside with which the set designer follows the director's logic: he manipulates on space dynamics. Taking it up to its limits, he constructs moveable set constructions that can be taken apart. He covers surfaces with shavings, and transforms the stage organism by constructing and deconstructing the already made fractals. Milovs's interventions are not to be regarded only from the visual or functional point of view, but also through the reciprocity of their visual contextualization in fields of intermediality. His space represents a form of ever transforming action, and by its structure and signs inscribed, it affects the dynamics of bodies existing within it. It is constituted from the need to interact with the world, i.e. with the audience and their, social, art and cultural knowledge. The borders of stage territory are turned upside down into a borderless space, and by containing them, the dramaturgical context of a production is constructed (Peterović, Lepajević). They serve as assumptions for creating irony and indiguation against aesthetic symbols representing a particular institution (Boš), they interplay the uneventfulness and indifference with different positions from which the space is filled in (Milovs). Finally, the territorial frames are being personified into an active protagonist (Schulz). The space abides by, essentially, speculating upon itself.

(Translated by Iva Čanić)

Ivana Šakić is a dramaturgist, writer and a member of editorial Board of Protagonist.



performance

outlines of a sliding area

written by
John H.

Performance, subject to physical limitations, grows as an adult's practice becomes more and more precise. But the one deafening aspect of growth is performed live by visual stimuli, has to pay. Factors, deceptively, become greater. At the height of his musical development, even a simple rhythmic concept is fugitive from the body. Originating in such practicality as body and object placement and triggering in the body and place, their natural laws of organization have to be constantly developed to extend the capacity of memory storage beyond control, eliciting configurations in the temporal pattern of memory. In this manner, the body's natural rhythms are transformed into a rhythmic organization of articulations of the three musculoskeletal systems, involving peripherally stored in the body, and the longer it stores them, the more flexibility is manifested. The body's capacity to hold rhythms longer by storing them, permitting and extending lateral performance between them. This integrated storage of two or three increased performance potentialities, of course, is a combination of both physical and mental values, and the more the body's capacity to hold rhythms longer, the more the potentialities of performance development.

the context of the theory, the superspace and their representation in the theory, the subspaces (what is included) and the subspaces (what is excluded). The theory is the immediate, the superspace is the abstract, the representation is the concrete, the subspaces are the categories for description, the subspaces that are excluded are the performance categories, the subspaces that are included are the working categories. As far as I am concerned, the superspace is the

subject, whenever, *object* is also *physical*, then, *objectivity* and *subjectivity* of *object* are *joined*. Body, *being* in a *context* and in the *time*, *subject* *behaves* but *projecting* the *observer* a *subjective* *image* *of* *inanimate* *physical* *phenomenon* *there*, not *guaranteeing* *truth*, and *generating* *subjective* *effects* *of* *different* *subjective* *psychoses* *of* *meaning* *explosion*. For several decades, the performances and *gestures* *of* *Schubert* *Contour*, have been challenging the *subject* *of* *the* *body*, especially *raised* *body*, and its *posture* *in* *empty* *political* *contexts*. *Allegorical* *performances* *of* *the* *contortion* *gain* *a* *political* *symbolic* *meaning*, *public* *reactions*, *the* *work* *which* *is* *achieved* *by* *projecting* *the* *meaning* *of* *life* *and* *of* *humanity* *in* *such* *of* *subjective* *actions* *as* *the* *symbol* *of* *the* *injustice* *of* *contemporary* *society*: "With One, *she* *is* *the* *Wing* *and* *the* *Wing* *is* *the* *same* *problem*" *The* *meaning* *of* *contortion* *is* *not* *in* *the* *subjective* *one*, *perhaps* *that* *is* *the* *greatest* *problem*... *Who* *would* *like* *to*? *The* *external* *struggles* *are* *not* *the* *right* *to* *harm*, *to* *kill* *body*. *To* *work* *by* *time* *is* *to* *live* *symbolically*. *For* *we* *already* *have* *nothing*, *nothing* *but* *work*, *today*, *tomorrow*, *today* *and* *tomorrow* *again*, *how* *to* *survive* *this* *symbolism*, *how* *to* *survive* *the* *symbolism* *which* *is* *more* *symbolized* *than* *the* *symbolism* *which* *is* *not* *symbolized* *any* *more*? *Resculpt* *8.25* *Brussels*, *1994* *The* *symbolism* *of* *life* *and* *art* *has* *a* *single* *source* *can* *be* *observed* *in* *existing* *methods* *of* *the* *instrumental* *arts* *(i.e.* *the* *school* *of* *the* *job* *1956* - *1967*, *the* *system* *of* *education* *1960* - *1989*). *The* *ignorant* *and* *ignorant* *1990* *will* *be* *the* *achieved* *1990* *Year* *Art*, *which* *phenomenon* *has* *been* *seen* *in* *Contour*, *Part* *of* *a* *decolonized* *territory*. *What* *the* *same* *time* *functions* *as* *a* *work* *sector*, *in* *political* *terms*, *a* *conflict*, *a* *symbolism*, *and* *a* *symbol* *of* *subversion* *of* *what*? *It* *is* *says* *in* *my* *introduction* *Contour* *Part* *of* *a* *decolonized* *territory*, *finding* *out* *the* *rights* *of* *the* *structure* *of* *colonial* *life*, *which* *is* *represented* *in* *the* *institutions*, *which* *is* *a* *part*

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RETROSPEKTIVA DOKUMENATA

1956 - 1986

RUMI Tomislav Gotovac: PLAMENA VJEM 1987 EDA

artistic device" (exposition booklet, Gallery DDF, Zagreb, 1988). The question of the individual's freedom in a given space-temporal frame, which Gotovac has been developing as an aggressive paroxysm imposing its own obsessive idea to the world around it, in the nineties no longer refers to a totalitarian politics of a given regime, but to the all-encompassing global functioning. His performance *Adjusting to the Objects on the Marshal Tito Square* (1997) aims precisely at the tyranny of the quotidian and the violence of the environment. The two-hour action began at noon, as Gotovac's actions and performances, directional disciplines in which he is the director, protagonist and producer, often do. Dressed in a workman's overall, with Howard Hawks emblematic on the back (in usual practice of dedicating works to great filmmakers), Gotovac systematically goes around the Marshal Tito Square adjusting his body to the architectural shapes and the inventory of the Square: Metković's Fountain of Life, the railings, the pavement, the steps, the benches. The Square named after the character Gotovac deal with a

**TOMISLAV
GOTOVAC**

13. 4. - 3. 5. 1997.



a series of performances Homage to Josip Broz Tito (1990) - consisting of the simple acts of Reading the Papers, Listening to the Radio, Watching Television, Telephoning, and problematizing the relationships of global direction of information consumption - is treated in this performance as a site of architectural coercion. On this Square the national theatre building is located, as well as a university building and a museum - all key institutions of the hegemonic culture and education - and at the same time it is a scene of everyday duties imposed by the prescribed rules of movement, uses of the inventory, prescribed actions, obeying borders and property. The tricks in the art of doing Michel de Certeau speaks of, which enable individuals subject to global reductions of the modern, especially urban, society to avoid them, creating their own environment and ways; through various coping strategies, are radically individualised in Gotovac's work. The body systematically exploring the borders of objects and movement, inscribing them in itself and forcing viewers to follow it, takes over



Sanja Švabec: GLOW XX

dragica Končar

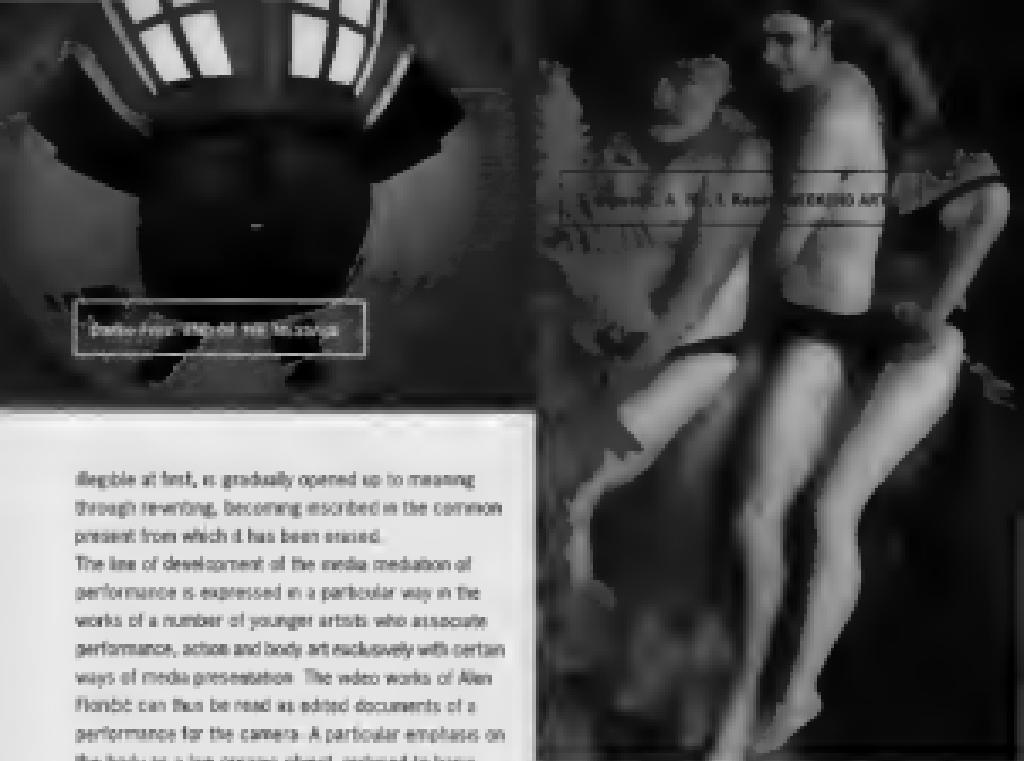


Studio Two Performance

TOURISTIC TRAILERS - SUSTAVNIK

the function of cultural production. His performances in the eighties (e.g., *Lying Naked on the Tarmac*, 1980; or *The Exhibitorist Performance / Displaying the Gestalt*, 1989) pitboise individuality in a totalitarian society which does not acknowledge it, while in the nineties Gotovac tries to escape the terror of choosing individuality-conceived either as so many average individuals or as the mean average of the individuals. For decades, Gotovac worked from a modus operandi, first as the avantgarde of the so-called new artistic practice of the '70s, a part of which he eventually becomes, then as the link with a younger generation of artists. In 1996 he works in a group for the first time, on the project *Weekend Art: Holičkih na Holički*. The project consists of Sunday excursion to the Sjeme hilltop, a mythical site for Croatian conceptual art ever since the days of Grgurčević and Kolačić's land art idea *Carving the Hilltop* (1969). Tomislav Gotovac and Ivana Kesić act out this performance which has been going on from 1996, while Aleksandar Ivić is the director, participant, organiser and producer. Appropriating the imposed and turning in to see a own advantage, finding the trick in the art of doing which characterises Gotovac's performance *Adjusting to the Objects on the Marshal Tito Square*, is realised in the *Weekend Art* project as a political gesture bawling the pejorative sense of the Sunday what in the circumstances of transitional impoverishment and unacceptable political surroundings, opening up the possibility of avoiding the dictates of social and political control. An interest in breaking through one's own position in the system of the labour market, i.e. defining the coordinates of values and meanings of artistic work in a

broader social structure by means of documenting Sunday excursions into the countryside, challenges the cooption of leisure and working hours, pitboising them in a single field of the fluctuation of capital. The performance of Sunday excursions, presented on the Internet, as a series of postcards or as slide projections in a gallery, demonstrates a strong interest in the processes of documenting and distributing, and in the transformations of the work in various media, distancing it completely from the imperative of the physical presence of the body as a guarantee of authenticity. The tension between performance and its media presentation has been explored by Šarpa Šukrovčić from the early seventies. Her performances often include video technology or are realised as private acts documented on videotape and made public through being displayed in a gallery. In the nineties, the artist deals in the media in the action *See XX*, which consists of publishing photographs of famous models, accompanied by the name of a female hero from World War II, the year of her execution and her age at the time of death, in various magazines. The problem of collective amnesia with a reference to recent past is developed in the performance *Repetitorski list*, not media-treated but adapting the existing medium, the letters which women fighters in the Partisan resistance movement wrote in captivity. These women were hailed as war heroes under socialism and forgotten in the nineties. The performance is based on immediate bodily presence, on the experience shared by the audience and the artist, as she transcribes, word for word, the text of the letter projected on the wall. The text, completely



illegible at first, is gradually opened up to meaning through rewriting, becoming inscribed in the common present from which it has been erased.

The line of development of the media mediation of performance is expressed in a particular way in the works of a number of younger artists who associate performance, action and body art exclusively with certain ways of media presentation. The video works of Alen Flončić can thus be read as edited documents of a performance for the camera. A particular emphasis on the body as a live organic object, reduced to basic bodily functions of simple breathing or bleeding, Flončić edits a poor image of his own body repeating the same movement, more like an organism and less like a body. The sliding of body art into exclusively digital regarding treats the body as something perceived by the means of representation, thus becoming a social construct the physical existence of which is fading. In the nineties the artists again pay attention to the fact that we are generators of our physical existence, which is particularly pronounced in the performances of the Dubrovnik artists Steven Tolj and Boško Jurjević. Steven Tolj's performance *Food for Survival* (1990), in which the artist paints his body and that of his female partner in the nourishing mass of humanitarian aid, which they then lick off one another, is directly contextualized in the siege of Dubrovnik. The performances of Boško Jurjević included danger, risk and physical suffering of the artist, not a prominent feature in Croatian performing art. In *Eclipse* (1997), the artist is strapped to Kolačić's sculpture

Landed Sun in Begovac Street, from which he painfully and in vain tries to free himself. The mythic character of pointless effort seems more like an aspiration than an act of resignation in the context of public performances. Disassociating oneself from the tradition of conceptual artistic practice and its cessation, as presented by Kolačić's repeatedly moved and destroyed sculpture, becomes in Jurjević's performance an act the very fidelity of which demands repeated new efforts. The practice of Croatian performance art in the nineties moves in the same context of repeatedly redefined boundaries of tradition.

(Translated by Tomislav Brkić)

Mirko Šimčić is an art historian.



out of instruments

dr. inat in the alternative theatre of the nineties

written by
suzana surković

ideology is neither good nor bad in itself.
It all depends on the moment we endorse it.
End M. Crisan

Once upon a time; or, the beginnings of the alternative theatre in the theatre of war

The unfinished, probably never-ending, and uncertain story of the Croatian alternative theatre of the nineties, and here I will take the opinion of Ikerko Sulić on what the plural 'alternative theatre' really means today, which he has managed to state in a single sentence. 'However, to really engage with the alternative theatre, though I am not quite sure I know what it is, anymore, means to have never, like through everything and keep on working.'¹ Let us go back to the beginning of my sentence - the beginning of a fadly unfairy-tale chronology of the Croatian alternative theatre could be marked by the Posturekcić in Osijek (22nd of June - 14th July 1991), where, after the red car was run over by a tank, the participants of the real theatre became the audience for the beginning of the theatre of war.² The epoch recognized itself in theatre and, even more importantly, theatre recognized itself in the current epoch: the ongoing events seemed at a time well-organized and chaotic. There was nothing that could stop the ongoing performance of politics and war.³ Montažirno and their performance Rap Opera 101 have been selected for the off-programme of EuroArt in the first war year, and the profits were chosed to the Croatian army. Other selections from the Croatian alternative theatre were: The Studio for Kinetic and Figurative Sculpture, The Log of Great Resistance & Ivana Prosović with Current Bomb, the theatre company Punked with

Marjet Blatarić, and the Scarred Guitars with the choreo-performance Sharp Dress. Within the duration of the war reality, two theatre signs, the golden kolesnikov from Rap Opera 101 and the Current bomb of Ivana Prosović, penetrated the coated of war. In Rap Opera 101, which was made using the Philoctetes myth and the biography of the constructor M. T. Kolesnikov, Peter Petrow/Kolesnikov/Pavelko is being seated in a golden wheelchair, for the pure society is founded on the mentally handicapped.

The Current Bomb production/performance establishes the relationship with a fateful time in which the first (unfortunately not current) masculine bombs were about to start falling. It must, however, notice that the theatre satire of the UDR has by many been understood as a gaudish fairy tale. These, as I usually do with fairy tales, taken all too seriously, which has probably been induced by the cold breakthrough I fell during the Posturekcić, which regardless of its name had started before EuroArt. While the wheelchair of Rap Opera 101 represented the resting place of a harmless man, since contagious thought represents the most dangerous disease, the anti-war's sake conflict bombs were conceived as the gigantized hearts of the national kotsch symbolism. Their art comes out of defensiveness, since beautiful intuitions, baked by heterodoxies, have no taste. As the conflict business is going down, the cakes are exhibited in a gallery and the buns become the most famous pop-art-sculptors. In politics, as a kitchen without any flour, the bomb becomes a sweet-magical

¹Marjet Blatarić's interview with Suzana Surković, 'Artists' Choice of PAP', *PAP*, Vol. 24 - 1996, May 1996, p. 24.

²13 seconds-singing, magazine publication series Kultura (1991-1992), Young Theatre Festival 1, Posturekcić, Osijek 1991.

³Montažirno, 'Shows of War in the Future', *Populacija*, 1991 (The Drama Project Volume 10, Number 11/1991, 1990), pp. 5-12 (Quotations p. 5).



The middle of the decade; or, gathering

The Alternative theatre that continues the activities from the previous decades includes Deška (The Board, Šekular), Dr INAT (Drama working INAT, Pula¹), Lera (Mondo, Dubrovnik) and Priklic (Bunčić, Čakovec). In 1995 this foursome established the PUF festival (Pula International Theatre Festival) as a reaction against both professionalism and amateurism, because, according to Branko Štefan, "nobody wants us here, the amateurs don't want us because we have acquired a status, and the professionals don't want us because they are a disgusting, classlike organisation, who only care for the Academy of Drama Art diploma" (Zavjet 36, 20th July, 2000, p. 34.) The poetics of the PUF establishment and the foursome's poetics of work in theatre have been summarized by Davor Majić², in a sentence contained from the names of the companies, wherein the category of survival is pointed out as an important point of reference: "Provided by the existing scheme of theatres, they discarded their theatre bundles onto the boards that mean theatre, and out of sorts and as if they were wasted, they let themselves

do another foolishness,' (emphasis added). The 'hard-line' of Kugla (The Sphere), coming out of the moderate 'spheres' of Kugla glumci (The Sphere-Theatre), which in its name symbolically evoked the theatre gathering in a ritually-spherical performing space, is shaped by the same social context as the aforementioned foursome.⁶ According to O. B. Isted: 'In the beginning the name Sphere made sense, as the intention had been that the production should be seen from all angles, that it is the authentic way of perceiving a dramatic work. Later I intended to keep the the Sphere but without the Theatre, because I thought that the work was of great value. There were so many people in the Sphere-Theatre who METAPHORICALLY OR LITERALLY BURNT OUT, who during the work on this concept suffered existential deprivation. Due to the lack of state sponsoring, the Sphere-Theatre was unable to go on working on this concept, even split into different factions. So, many people simply gave up.'⁷ At the first PUF festival the theatre Lero performed State of the Moon, Daska performed a 'mobilizing' Waiting for Bread⁸, Pretnik staged Macbeth, and in the Pula arena pt. Vinkuram, Dr. INART staged a choreo-performance Amo Domini.⁹ which links with the politics of a secessionist

Wu, J. The Indian Literary Theory of *Yama*: There is not any the main's main, the main *Yama* is an alternative for The Indian Literary Theory (and the Indian Aesthetic of *Yama* is a source of *Yama*).

Wij kunnen niet alleen de voorkeuren van de klant bepalen, maar ook de voorkeuren van de leverancier.

PP-glycer and Fructose 1,6-bis-P. *Environ Monit Assess* 2006; 120: 103–110. doi:10.1007/s10661-005-0330-2. www.springerlink.com © Springer Science+Business Media B.V. 2006. Printed in the Netherlands.

¹⁷Wolfe, *op. cit.* 199; see also *idem*, *Revolutions in Latin America* (1991), p. 13.

⁸During the Board of Law Examiners, the names of a slightly expanded list of Greek authors, as a percentage of papers from the lists of Princeton, the 'Inquirer' (now 50%) and 'Times' (now 40%), turned out to be more frequently mentioned than Hesiod and Homeric, making up a third from Homeric's total. (Page 20, Table IV) In both cases, the percentage of Hesiod's total was 20%.



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of the post-war 'reconstruction discourse'¹⁵ and of a potential apocalypses of peace. *Stair of the Moon* and *Macbeth* productions were also staged at the Eurocké festival the same year. Giga Grahame expressed her wonder at the fact that Deeks was not there with the 'mystifying' *Waiting for Bread*: 'The audience, unfortunately, did not see *Waiting for Bread*. God knows why' (Wyness 40, 13th July, 1995, n. 22).

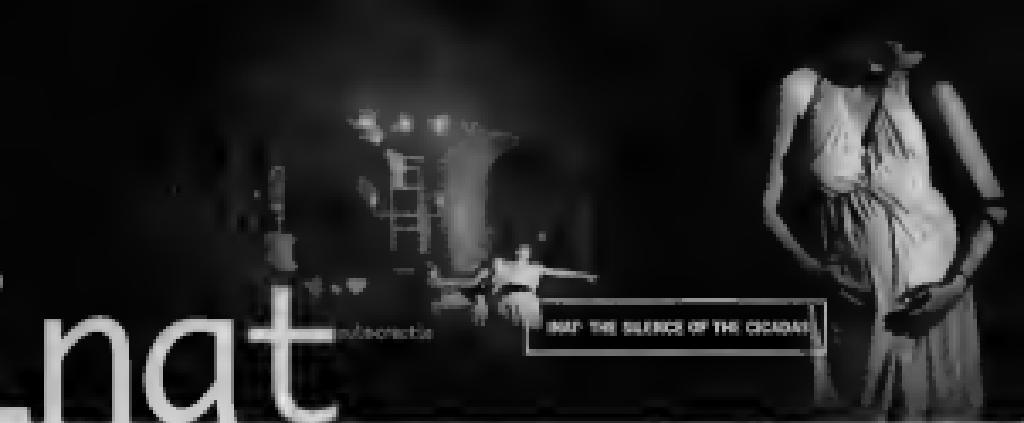
Still, Mugabe was present at the Eurockéen festival, especially during its war-years. At the first Eurockéen (1987) with Zennmura, and during the war with a performance about the Exchange of toll, Laborem exercens (1992), in which physical labour animal and a stock exchange market, a place of "savage laws," are questioned. Poneyhal (1993) deals with animalized audience and political animals. Poneyhal is the nickname of the political animal Arkan (the Tiers weg arkan meest laido, leveld), while the idea of war-crimes as a criminal prosthesis of the ruling need paraphrases Herodotus' fragment 53: war elevates some as criminals.¹² The producer Jérôme-Jérôme (1994) deals with the innocence of a childman, who as an emissary of nature cannot accept the ideological reality, and those (the rulers) who "can't promise to red Pescion".

War and Post-war Morphisms

The last scene of IMIT's *Orchestra Rehearsal* (1996), subtitled "with some help from Fellini and bad dreams" and performed in the Pula shelter, recapitulates the scene on the Odessa stairs in Eisenstein's *Battleship Potemkin* in the film, the wounded woman, falling, pushes the baby carriage down the stairs, in the performance, the last scene of the orchestra rehearsal is a puppet-like (stop) entrance of the male figure and a woman with a baby carriage, the family as a small scale statue. But the family Trinity is incomplete, there is no baby figure in the carriage. The woman fits it with white death-masks, masks with no individuality, and the carriage is pushed away from the instrumentalised parents. The masks rebel against their makers. A figure dressed in a camouflage uniform, having produced the open call of the air raid, points the spectators strategically towards the location on which an orchestra rehearsal is to take place. He takes off his camouflage and puts it on some white lines, an act recalling the collective memory image of the blood stained uniform of a Croatian soldier used in the Benetton advertising campaign (concept and photo by Gianni Tassanelli) [1]. Framed by the protective Benetton logo (United Colours of Benetton ironically inappropriate in our mutilated socio-economic interwar/federal situation) and the statement of the dead soldier's father "I. Boško Grgić, the father of

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near the source of the stream

ngat

subculture

the killed Mennio Gagni, born 1963 in Bitinica, Čroatia, agree that my dead son's name be used on a poster as a means of fight for peace." The conductor is a "Mephisto in camouflage," who will take over the main role in the gross scene of conducting/performing the fates of the orchestras-of-nations, trying to create a harmonious rhythm of action in war. War is the decision/kill of the individual and the others (the orchestra) are instrumentalised by the war. The war orchestra leads the call of the beligerent Mephisto. Having taken the camouflage off, he is dressed in a black cape. From a desolated war land into the bourgeois world. He is changing clothes like theatre costumes, according to his loquacious. A black vampire bat cape wraps/covers the future orchestra: this application of zoomorphosis marks the first stage of curbing egotitarianism. The orchestra as a collective emotional corpse inscribes its destinies in Mephisto's cape. When the orchestra starts to follow Mephisto's disconcerted conducting, orchestration and instrumentalisation, white death masks appear. It is an act of forming the social, organised body, absorbing individual bodies into its collectivism. Discipline does not count on the crowd, but on the the power of the anchored individuals.¹² Each individual defiance of the instrumentalisation of the ego, every individual's disobedience of the totality of the established orchestra/people playing invisible instruments (they themselves are the instruments), is by means of a surveillance system subject to punishment. The war and post-war Mephisto restores the totalitarian normality by

means of a surveillance structure of unison breathing (the rhythm of breathing, the rhythm of thought). The preparation for coining thoughts with propaganda is secreted through the rhythm of their breathing. The rhythm of their body: from sitting upright to playing in tune. Together, the orchestra attempts a return into individuality through speaking their own names and years of age, but every attempt at self-interpretation is curtailed in the aphasic spaces. Ideology has channelled its thought, individuality has been automated. Ideology is the inscribed, twisted, coiffed harmony of thought. When the orchestra leads a possible pleasure in the muted harmony of instrumentalism, the orchestral cabaret-march is created. Bow strings and instruments metamorphose functionally into guns, shouldered arms. "The body is organised as a part of the multi-segmented machine." (Foucault, op. cit., p. 168) A stage coyness like that of the cabaret-military march in Bob Fosse's film *Cabaret* (1972).

While Fellini's orchestra (1972) has a rehearsal in a medieval crypt, Bell's orchestra chooses a shelter, where the emanation of the security ideology is magically strong. Fellini's parable on the origins of totalitarian regimes has been organised by INAF into a parable on the origins of nation totalitarianism, in which a friend becomes a "friend" in ideology.¹³ The conductor as a politician in power epitomises the clinic of the instrumentalisation of mass psychology of totalitarianism. The acting orchestra becomes the instrumentation of tell Hell is one, like the origin of evil is One. The Criminal

102. *Naša Prigadnja* (Issue 1, June, 1994), editor: Zoran Đorđević, published annually 1994, p. 218.

12 In the "Friend example" one should remember: "Never, in any way, in any way" (Foucault, 1975, p. 288).

INAT-ORCHESTRA REHEARSAL

(Leader) is one. Politics **REALLY** is not a result of our (those committed to the alternative political utopia) decisions. The uses of the western political hell, as a totalitarian theatre of power, has been marked, camouflaged metonymically by the aura of the political lies on high.

Cicadas, red masks and baby carriages

Or INAT states that *The choreo-drama And the Cicadas... Fall* (2001) is in a certain way a continuation of the *Orchestra Rehearsal*, which questions "the sense of confining the race and breeding new life which automatically assumes the inherited masks of lies, hypocrisy and evil, accepting passively the shackles of the past and eternal silence". The accompanying booklet further states that the performance speaks of "modern young people, the Cicadas of the world, who have given up the fight and hope". Recalling Plato's linking philosophers with the cicadas in *Phaedrus* and connecting this metaphor with the title of INAT's choreo-drama, the pages of History's cynicism spread open, where the whirlpool of voices of alternative thinkers is flushed, silenced. This work is centred on the image of mothers with baby carriages as an image of the birth rate wished for by the narcissistic state. After looking into the carriages, the mothers drift away in horror from the reflection of the world protecting the children's faces. Recall the debunking of conspiracy theory in Tom

Golovac's reinterpretation: "Beneath the big conspiracy theory there are small conspiracy theories and the tiny conspiracy theories until you reach the family. In the same way, parents fool their children to make them capable of fooling other people."¹⁴ Children's faces will bear the mask of their parents' past, the moulded, anchored mask of the mass painted in the colours of ideology in power. One can only go into the future not fearing the prints of the present in a new life within the baby carriages. After a long look into the womb, the mothers bring out sticky, sodden, pulpy red masks. Putting them on the back of their heads they gain a polycephalous gaze, the human present face and the red mask of the past at the back of the head. The past carries over into the present burdened by its passions and shapes the future. These are not Janus' gates of active passage from the past into the present, it is the grafting of legendary long suffering past/history of Great Men on the present. "Idiotees are a byproduct and a vulgar expression of messianic utopian voices".¹⁵ When the mask is put on the back of the head, the mothers bleed at the mouth. The doubling of the mask brings forth the mask's bloody word. After the giving birth scene, red masks are pasted on the faces of mothers as visual metaphors for flayed torn flesh. After the surface tattoos, ideology uses castration and scission of anchored thought. The mothers' last gesture is pulling out the chord (red, metal umbilical cords), which forever tie them to (red) make them responsible for) the fate of children. Cutting the ties with the embryonic beginnings of human history or an alternative history of projective

future: defined by animal extremes, opposing the psychohistory of eternal war cries of (human) man are for the time being impossible. And the crocodiles fell silent their night silence (passover) embraces also daily action.

Rats come out

In *Pink Dreams*, performed at this year's PUF, Dr. INAT presents the figure of the cyborgistic blind guide (Sandro Štokal), accompanied by a dog for the blind as his prosthetic arm/eyes, as the figure of a guide through innumerable subterranean of the former military barracks. Entering from the playground, they fill the subterranean space with sadness and the dead life of a disconsolate ghost. In the wake of site specific theatre, Dr. INAT imagines the life of exiles and refugees ungratefully grafted onto the history of the former barracks. According to Štokal: "The barracks have their history of changing masters: they were built by the Austro-Hungarian imperial army, to be replaced by the Italian army, to be ousted by the Yugoslav army, and finally the refugees were placed here as the traces of that war. We entered the barracks after the refugees had left. They were being relocated somewhere else. You can see they were desperate. I found a room where the baby cot was unmade as if the child has just left, scattered toys, dishes, underwear... On top of that, there was a number of rat holes. For when they left, the rats came here. The barracks imposed its own theme and rhythm to the intimate understanding of the world. Masters changed, armies changed, and the institution remained as a symbol of those in power" (Marš 34, 20th July, 2000, p. 54). Each room in the barracks, where the former cynical powers have inscribed their history, assumes the function of a station in the symbiosis of Hell and Purgatory. The spectators walk through visual metaphors of the evil

consequences of life in exile, always defined by spaces of repetition. The politics of pain did not bring any political sense. The first installation of pain within the psychogeography of the barracks represents a bird in a cage, accompanied by the paradoxical cheerful bird song offstage. Then follows the first station with the suicidal act of a woman hanging herself having strangled herself. The second station offers the view of the room in which uniformed parents lie in beds, get up and go to the military metal white beds opposite. In the military beds there are baby dolls. The uniformed parents shake vigorously the bodies of children, instead of rocking them to sleep. Do refugee children in exile dream of hard cots of childhood and of the sick minds of leadership, which have inscribed their childhood into the barracks of masculine belligerent mentality? The central motif of INAT's controversial dramaturgy, performatively inscribed in the backdrop music, are the baby carriages, baby cots symbolizing the inside of a womb, soft womb. Cradle is connected to "travel", and thus it often has the shape of a boat: the cradle sailing or flying and protecting while passing through the world.¹⁰ In the funeral patrol of comic stations where the pantomime imprint of Bojan Samorai's black period is visible, there follows a series of installations of stern: two figures throw metal plates, creating metal-cracking and earth cracking sound, while in front of this noisy agon a speechless scene of recurring naked place: a woman in bed with a skeleton; the bed as an icy-clad tomb in a room with footless offstage, the sink as a toilet seat; the clothes as entrails in a washstand where the mouth and the anus are interchangeable. The leading motif of bed as tomb symbolizes the wasteland of burnt, scorched densities. The patrol through the barracks of the history of power ends in it over yard, when the ghosts, Posse's Debard evergreen *Tomorrow Belongs to Me* in the backdrop, are trying to put the shoes of former political



'zemi' or the 'old' corpses-dolls as a symbol of a utopian change. Or, in the words of Branko Šulac, emphasizing the symbolism of funeral shrouds that can be worn only by cleansed souls, 'Shrouds symbolize the voyager. A Virgil walking through the world. All of us, walking, walking and disappearing. We are trying to put the shrouds on these drowned rats to move on.' (Zavjet 34, 20th July 2000, p. 34) The final framing scene is presented as the shutting of the gates after the prophetic blind-guide has passed through them, no passage through the gates indicates that from behind the promised pink dreams erupts the black reality of political despotism with the coming shadows of the past and the destroyed landscapes/trees of the living.

Towards the end: the subcult theatre

The first DAL (Festival of Alternative Theatre Expressions) took place in 1998 and like Branko Šulac's PUF it proclaims the initiative to act and states in the first sentence in its manifesto what was available to them in the context of SRNA: 'a rather conservative understanding of the theatre and with accompanying non-esthetic features of the programme.' Though they have performed on various Croatian festivals, including Eurofraz, they still 'lack [...] either a sensible (if not subversive) theatre expression or the ADA diploma.'¹⁷ The fourth PUF (1998) included performances by Latex Art Express and the Autonomous Culture Factory (ATTAC), the latter comprising some companies of the First DAL. The fans will undoubtedly remember the exterior live installation *Feet* performed by the performance art group No Package and lasting eight hours, an allusion to the eight-hour working hours. The location, near the tree in front of the hotel Dubrovnik, included a black man-doll in a yellow net, indicating a stage story of the holistic unity of tree and man, networked into his own apocalyptic fire, geographically

defined in Eliot's 'rat alley' (The Waste Land). The Schmetz theatre action (2001) was aimed against the state imposed tax on books and intended to provoke by stealing the Knowledge inaccessible on the market, in the Algorithm bookstore. However, a more subversive expounding of the truth about this tax was given triumphantly by Filip Brifid, one of the untamed members of the non-conformist performance group The United Balkans Inc., who refuses to be a member of the tamed and egalitarian herd of oblate rats.

One year after the first DAL, the group PROM from Osijek organised, in collaboration with ATTAC, the Festival of Young Alternative Artists (Play in OI) (11-14 November 1999), begun by the 'team alert.' The festival opened in the early morning hours by installing 69 metal flags with the inscription 'traces' in the Petar Preradović promenade in Osijek. The police was informed mines were planted in the area and the police sonars arrived, prompted especially by the information that 'there is a bomb in the apartment of the governor of Baranja, Branimir Glavčić' (Mladost 1st 12/8 1999, p. 18). We are thus back at the beginning of our story of the Croatian alternative theatre of the weary months.

(Translated by Tomislav Brlek and Iva Čorak)

Božica Mihaljević is a theorist.



alternatives

80s

alter

written by
Dawn Brancheau

To begin with we ought to put ourselves some basic questions: what is "alternative" in nowadays media, in art and politics? Is there any reason for using the term "alternative culture" beside the historical one? It seems, in fact that in the Western theoretical literature the very notion "alternative culture" is actually rare, one mostly talks about mass culture, popular culture, counter-culture, subculture, underground culture, common culture, folk culture, while the other... is not found anywhere. It is a notion usually linked to the pop-music scene, coming from pop-publications, a notion that for us in the former Yugoslavia (which we are in/best Yugoslavia) are gradually becoming part of us we have "approaching to the West" used to be of much greater importance than to people in the West.

Although it is a relational notion that might theoretically be of a general use value there always exists something as an alternative to something else, in case of a safeguard it is really a child of its own time - 50, 60, 70s. Such a wide range is determined by its slow spreading from figurative arts over the theatre and film up to popular music.

The notion of 'alternatives', i.e. of 'the alternatives' in the alternative theory, is connected with the term 'second'.

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the alternative subcultures of Yugoslavia, the organisation of the 'subcultural' subculture, as it is known today, as 'a light, non-revolutionary, non-ideological, non-political, non-cultural struggle for a complete and total personal freedom' (ibid., 1971).



radio.active

"Living in a Disco"

At the beginning of new wave period in pop music, that loss of cultural autonomy is best expressed by the piece 'Pop Music', a hit of the anonymous group M in 1979, which on the synthetic basis by means of a thesaurus-technocratic voice exposes the key problems: "New York, London, Paris, Munich, everybody talks about pop music" - the global omnipresence of new disco dance, but at the same time also a dictate of "non-personal", anonymous centres of interest: "boogie with a subculture" - the movement of information, culture into the midst of what up to yesterday was called production forces, "we are living in a disco, forget about the nat rock" - bringing rhythm into life, the loss of sacred cultural status, its integration into everyday life, a feeling of the impossibility of an escape from the strictly given space.

As the pop critic of 'Pole', Tomstar Weiss puts it, the high position of that song on the list of best singles in 1979 is the then central subject of taste determining, the NME, and the stylistic and thematic correspondence in pieces of 'established' groups, are legitimizing 'Pop music' as a significant expression of issues of the new wave. It is indicative that precisely a group belonging to the anonymous world of pop music top lists, and not the individualist world of author rock music, was the first to feel the new situation in which pop music had found itself. A moment of truth took place in an instant: song of a group doomed to being forgotten, and not to being remembered in rock history or a rock encyclopaedia. Besides it is a disco piece of music."

Consequently, if in pop music "the alternative" used to be formally determined as a counterpart of a type of music versus another type of music (e.g. punk vs. sympho rock), and later, with the new wave, structurally - which has all been published by the independent (the so-called "Indie") companies like Factory with Joy Division/New Order, Rough Trade with The Smiths, Matia with Depeche Mode,

4 AD - with The Cocteau Twins... no matter what type of sound and commercial success is the alternative to what is being published by big corporations like EMI, RCA, CBS... Towards the end of the 80s "the alternative" remains a matter of pure capitulated competition within the free-enterprising system. That even in pop music which is Bowe put it ("When in doubt, blame Bowe", "I was always ten years late in comparison to the other artistic areas, 'definitely' there has been a breakdown of the extremely modernist ideology. Every ideological change of the 'alternative' of any kind has been whitened. The notion 'Indie' has in that way definitely become an introduction to industry and not an element of difference. Really, we are living in a disco, and the '90s have precisely confirmed it on the market" by the expansion of techno/house scene, by their of night raves parties, mass happenings like Love Parade, music that emphasized rhythm and presence in which the boundaries of a particular song in a mix are disappearing, and the original version itself is being replaced by a remix series).

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The notion of the alternative/alternative has thus been destroyed from two sides: the contemporary media/culture industry is neutralizing, even the most radical artistic expressions without a single problem (body art, pornography, SM, body cutting, plastic operations - as in case of Body radicals: Oribe, Stelios, Ron Athey, Franko B, Anna Sprinkle). Colonizing the "alternative", which is on the other hand becoming part of the mainstream. Those who have so far been on the margins have become stars and the whole so called alternative, independent or marginal production/scene is acting according to the same principles as the dominant cultural industry, with its institutions, stars, media, mechanisms of promotion... While the classic modernist art was opposing society, challenging, critical, acting negatively;



frequently in a subversive, or at least in the manner of an opposition even in cases it was aesthetic to the utmost, it was always strong to something above the pure aestheticism, the question is whether such a thing could be said about the contemporary production.

The production of goods, marketing, consuming, commercial success comprise everything, from ethnic music up to marginal sexual practice. Whether in form or its contents, there is very little in contemporary art that the modern late capitalist society could think of as unacceptable, unbearable, offending, or scandalous... Each particular form, style, or sort of expression is understood only as goods meant for a group with a certain aim.

The critics would add that in a practical sense the notion of "the alternative/alternative culture" has not only been suspended and unnecessary, but also that the notion itself is ready to be put away into the remnants of history because it insists on certain where a diversity is needed. The illusion of non-antagonistic. Society presents a global "container" in which there is room enough for the whole range of cultural communities, styles of life, religions, sex directions. But within the varieties of the styles, in the glorified tolerance (cultural, ethnic, religious, sexual...) of diversity, in the multicultural ideology, is there not a hidden danger of an One, dominant, of something that is out of question, and that is a global and omnipresent logo of capital. Is the very Oneness, the common field within which all sorts of identities are growing, not already supported by certain exclusions, is it not leaving on a certain invisible, repeated, antagonistic breach. Isn't this "diversity" in itself - starting with the so called ethnic kitchens that are disposable to the consumer in a contemporary city up to the situations of the governing liberal state about specific identity market on which any subject can freely and with full consciousness choose among a number of subjective positions/roles, that one can freely choose and continuously change - isn't it only

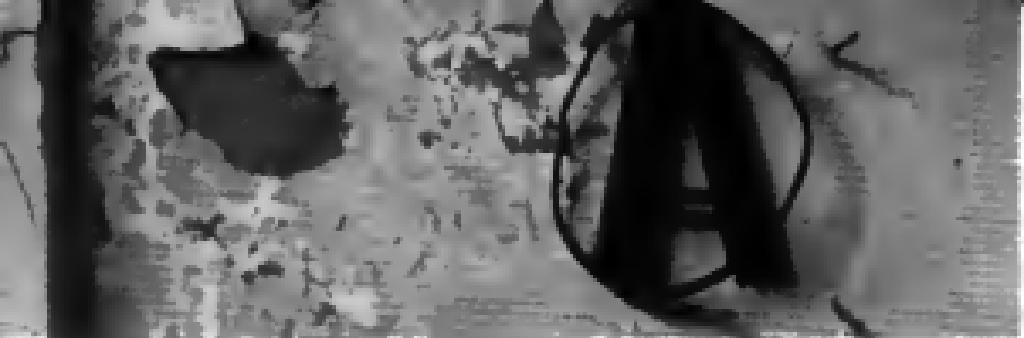
the other side of a general global unification where the political freedoms are substituted by free market, and the individual freedom, freedom of man and citizen is put to a common denominator of taking his choice between two competitive market signs - Coke or Pepsi?

In case we want the alternative nation to keep any status at all in this society of spectacular globalisation, when all styles are permitted, or if we want it to acquire some new meaning and be productive, we have to understand it in a deeply political way, not connect it to the traditional issues of aesthetics but to the basic social antagonisms. Culture/cultural production can nowadays be an alternative not by its new, different, unusual form or expression manner - but also exclusively in a political way. The alternative cannot be defined by means of a series of specific excellencies of contents or form, i.e. those qualities are not in themselves "alternative", but they have become such by their specific articulation into a definite - radical - politically/ideological project. This is culture/art that does not consider the existing relation of domination and power as steady, petrified and unchangeable, as something that could not be influenced.

In spite of the postmodern theory of love towards trash aesthetics, the so called trash literature, the world of B-movies, Las Vegas, pornography and radical sexuality not even a short while ago despised and nowadays a completely integrated world of popular mass culture is not in itself "subversive" or "emancipated", it is such only when it questions its own position by a conscious political viewpoint, when it enters its own political engagement while summing up the situation as a whole. In any a definite type, a sort or form of production does not necessarily guarantee an alternative position. If a street theatre versus institution, performances or installations opposing gallery exhibits of paintings, it therefore in a paradoxical way, the alternative can these days appear even at most unexpected places: within the heart of elite culture, in the academic world, or just as



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well in most massive popular culture, in Hollywood or within the talk of world corporations. Neither the genre nor the formal style as such can warrant anything any more.

The alternative that is not only a matter of critical definition or a market-marketing definition, should be a matter of self consciousness, of a deliberate decision for a definite position, for one political standpoint - a viewpoint that in the leftist tradition could be called emancipating.

In case of a spectacular, incisive discourse of a governing system about itself, not a collection of partings but a social relation, we can say that at present the alternative/everything alternative is an incessant discourse of sublated classes about the governmental system and their own position within it.

The alternative is not a style, an issue of form, or expression, but an active questioning, the reconsideration of the existing social relations.

In Croatia, as in the rest of Eastern Europe, such traumatic areas are abundant, they are the issues of relation of the major nation and the minorities, of language, of relations toward political/ideological past and tradition in general, the role of the church, of ideological repression, of the control or rather the influence of media, the economical and legal problems of privatisation and de-nationalisation, socio-political problems of relations among political parties, the role of the parliament, civil society, problems of planning and projection of the future, economic and social development, going the so called European integration, facing the globalisation process ...

But the political approach must not be understood in a narrow sense of the word as (a desirable and even necessary) engagement in daily politics - exactly as we are reminded by Fredric Jameson, that in the engaged, politicised, alternative production of the '60s/70s, the

innovations in art, and even more so in the theatre, in case of the most aesthetic and the least politically aware actors and directors, have always been marked by a firm conviction that a theatre performance is a symbolic gesture of an aesthetic protest but also some sort of press, and that changes in the theatre, as minor as they may be, also contribute to the general change of life itself, of the world which the theatre is as well part of as its mirror, a means of its intellectual reflection.

In the world in which it is much easier to imagine its end, the ecological catastrophe than an end of the capitalist production forces, where the old opposition left/right tends to be presented as irrelevant and philosophical ideas like "the end of history" become relevant and support the unchangeable social relations, when the political freedom is substituted by free market, the only alternative is the political one, the acceptance of the antagonism of social relations and one's own responsibility for the present and the future development. And the real alternative to the global is not anti-global, the closing within the frame of a nation-state, it is not preserving the illusion of some authentic (national, ethnic...) identity, but another definition of the global in itself, of emancipation and solidarity.

In that case, alternative culture must not be understood as a certain "style" and a static "type" but as an active struggle and political strategy. Today perhaps more than ever before, the words of Walter Benjamin have become true, saying that the aestheticism of politics has to be confronted with a powerful politics of the aesthetic.

(Translated by Nedra Karlović, Blažeković)

a notebook*

(an outline of a report for the project cultural policy of the republic of croatia, 2000-2004)

Eugen Zupan, 1999

* The simple title of the text, A Notebook, was taken over from the French political practice, in which *Cahiers* have, since the 16th century contained political reports or objections to certain legal or political actions. The text emerged out of no other intention than to encourage a public debate, to which none of the political parties have so far dedicated a single word in their electoral programs.

In order to materialize the transition from the current state to a newly desired one, let us decide that every reform should, as much as possible, plan human needs and human results.

W. von Humboldt, Ideas for an Attempt to Delimitate the Limits of Efficiency of the State

I. CULTURAL POLICY: AN OUTLINE

1. Genesis of cultural policies
2. Manners of incubation
3. Staging
4. Imperatives
5. Project condition, one
6. Project condition, two
7. Project condition, three
8. Elements, areas and instruments
9. The basic obligation of cultural policy
10. Conclusion

II. CROATIAN CULTURAL POLICY 1991-1999. AN OUTLINE

1. The situation of Croatian culture
2. The official estimate of the 'current stage'
3. 'The Croatian state cultural policy'
4. Initiation of the cultural policy project
5. Ministry of Culture of the Republic of Croatia: a move against the cultural policy project
6. Conclusion

1. 亂世裡的白髮娘，白髮娘

3.1 Formation of culture identities and resilience of documents
of these is of a more recent date in the European political
context.

§ 3. In France, for example, a more extensive definition of the state interest in overall cultural property, and above all in the cultural heritage could not be found until Mitterrand's decree, dated 1989 which preceded the action of 'dispersion', 'distribution', and even 'decentralisation' of culture. The primary aim of that action is that geographical and social 'preservation' of national cultural values as broadly as possible.

1.3 In the Netherlands, a country which experts consider to be the most advanced of European countries in the area of cultural planning and strategies of evaluation of the cultural sector, the situation as regards culture was not encouraging as recently as 1978. The political system demanded to have its voice heard in that area, so it is considered that political initiatives were often launched and explained from a political point of view. The Government report entitled Art and Cultural Policy from 1978 was the best document relevant to the Dutch cultural policy, and it clearly linked with an European perspective.

3.4. On April 16, 1993 the Law on Cultural Policy came into force in the Netherlands as the first and only law separate of that kind in Europe. Formulated on the assumption of the necessary registration of the entire corpus belonging to this separate culture.

2. *Advantages of the system*

2.1. Cultural policies of the developed countries have, in general been incubated for earlier than they have been articulated. Thus, they were articulated in widely different ways.

2.2 In Sweden, for example, the manner of selection was the result of a *swedes* cultural debate of many years, which started in 1980. At first, The Film Institute, drama schools, The Theatre and Music Council and The Swedish National Traveling Theatre took part in the discussion about national culture, to be followed by other ministries, groups and individuals who all argued the issue in *middepunkts* and *varidrom*. In 2004, this long debate resulted in a report to the Parliament, which then defined eight basic principles of the Swedish cultural code.

3-3 In Austria, a country with a federalist structure of its own, the manner of elaboration was completely different. The Government statement from 1970 about the need to 'take every possible action' on behalf of democratization of society and 'strengthening of co-operation' between provincial, local government and central government based on federation principles marks the foundation of the Austrian cultural policy. Primarily it is the continuation of the social order (K. Sonnenburg).

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11. A cultural critique. One of the most interesting features of the debate

together with estimated social and health policies etc. of the political party or the party coalition which is in power during a certain electoral period. Therefore, the development of West European cultural policies is shown.

3.2. A slogan is usually marked by the basic political principle of the party which forms the cultural policy, and it is usually named after the person who has influenced its creation.

3.3 The French cultural policy could thus be divided into the Malraux policy (1959-1969), the postMalraux policy (1969-1981), the policy of socialist orientation (1981-1986), the policy of liberal orientation (1986-1998) and so forth.

3.4: The Austrian cultural policy could be divided into the cultural policy of the socialists (1907-1933), the cultural policy of the small coalition (1945-1955), the cultural policy of the large coalition etc. These coalitions, however, are characterised by a constant confrontation between bourgeois and popular concepts, as well as between competing models of partnership and participation cultural policy.

3. It would be difficult to determine the stages of the Dutch cultural policy. It is a successful creature of the Dutch common political practice of many years, as well as of the continuous principle that was strictly implemented in all issues related to this area.

A. S. H. CHAN ET AL.

4.1 Every cultural policy has its traditional foundations (art institutions of long standing or of national importance) and classic areas (for example, protection of historically significant monuments, active materials, environment protection, functioning of museums and libraries and so on) which make the so-called systematic support structure.

4.2 European cultural policies are therefore articulated by two imperatives, which are often contradictory. They are not only tied to the state by the budget, but also in cultural and historical sense i.e. by the post-imperative to both structural and traditional genres. They are tied to the official policies during the rulings.

d. 2) Most often, such a project can intervene into the game or can even activate solutions, the goal of which is a more powerful development in other fields of life, other areas of the culture.

systems and higher mobility of the cultural labour force. At the same time, only one European project—the Dutch project of cultural expansion—contrary to, for example, the French project of 'decentralisation' or the Austrian project of democratisation of culture—has been realized independently from European political oscillations and shaped the programme of cultural projects, and—(the only project that is not a 'cultural' decentralisation and, therefore,

— [View on GitHub](#)

5.1. The principle of efficiency of the shift in a project condition of shift policies, includes the cultural one

5.2. Cultural policies are usually preceded by the necessary steps which the state takes in order to eliminate the obstacles to system efficiency, which are encountered in the sphere of culture. They are also preceded by various formal and informal "moves" resulting from the steps already taken and those undertaken by others. Thus, a cultural policy is not constituted by public measures of influence on the functioning of education

(France), state system of allocation of budgetary means (Great Britain), nor by the standard methodology of 'cultural development', a 'planning' that takes into consideration the bad sides of the good and the good sides of the bad.

8.3. Cultural policies emerge with the aim of providing complex answers to the articulated or hidden dynamics of relations and forms of participation of the state and society in the 'price' of culture.

8.4. The wider and more diverse the participation in the 'price' of culture is, the freer from the state influence and 'bureaucracy' culture is, but at the same time, it requires a special system of evaluation even more. Construction of such systems is exceptionally negative for the policy, because culture becomes even more active and sensitive to politics through such processes.

8.5. Through the demand for a special system of evaluation of culture and its products, cultural policy provokes a policy by a group beyond control of it, for which policy must find more resources.

8.6. Funds from the central, regional and municipal government budgets are included into the 'price' of culture in the case of the European countries which are democratically developed. Inner proportions of these funds vary to a great extent from country to country. This price also includes other types of funding: percentage of the arts, private funds and initiatives, tax on cultural industry products (i.e. advertisement, sponsorship encouraged by tax deductions etc.).

8.7. Proportion of funds allocated from the budgets, for example, Great Britain in 1988 were as follows: 23 % from the central budget, 0.5 % from the regional and 67 % from the municipal budgets. In Switzerland 13 % from the central, 34 % from the cantonal and 53 % from the municipal budgets. In Italy 52 % from the central, 11.1 % from the regional and 37 % from the municipal budgets. In Sweden 43 % from the central, 7 % from the provincial and 50 % from the municipal budgets.

9. PROJECT CONDITION: TWO

9.1. Political belief in cultural value, its effects and range of its effects influences articulation of cultural policies all around Europe.

9.2. A high level of that belief is an important condition for the creation of a cultural policy 'worthy of its name' (U. Chirac).

9.3. A low level of such a belief keeps culture in frequent scope of the state pride and political promises, within reach of 'national salvation', or in other words purely 'planned' policies, often practiced by ruling parties, especially in the early European political practice.

9.4. Co-operation between president De Gaulle and minister Mitterrand is the most vivid case of 'the new affinity between culture and politics' since 1945 (U. Habsburg), and it was undoubtedly an important project condition for the famous cultural strategy.

9.5. Swedish cultural policy documents from 1974 and 1986 provide evidence that the development of political belief is a condition for the autonomous growth of a cultural policy. In 1974, one of the goals of the Swedish cultural policy was to 'abolish the negative aspect of commercialisation'. The silent goal was: elaborated by the solution reached by Parliament in 1986: promotion of cultural pluralism, artistic renovation and value, and through that the action against negative effects of commercialisation.

9.6. A Swedish parliamentary document from 1986 expresses the view that optimisation of the sphere of cultural values is a sufficient

prerequisite of its efficiency, even when confronted with the destructive forces of the market and marketability. The Swedish policy has, during the last five decades, not only increased the level of their belief in cultural value, but has become a model of policies with a cultural belief!

7. PROJECT CONDITION: THREE

7.1. Existence of an anti-project, i.e. anti-projects, has proved to be an important project condition in the articulation of cultural policy itself throughout the European practice.

7.2. Parties or party-coalitions usually support anti-projects, which are seldom suggested by cultural institutions and formal or informal groups of artists and other cultural workers.

7.3. In general, anti-projects have a counter-effective effect, putting pressure on the political sphere as such by demanding responsibility for culture.

7.4. Anti-projects are important not only because they suggest new solutions, but also because they shift the old or constant processes in culture. The result of the confrontation of projects and anti-projects regularly presents certain points of agreement as regards cultural institutions or areas, or activities of cultural importance. At the same time, it expresses considerable differences concerning the 'necessary steps' that have to be taken regarding organization, financing, activation, i.e. funding of the cultural sector.

7.5. Short of anti-projects, the scope of the cultural will of members of a state community cannot ever be outlined.

7.6. The period between 1983 and 1988 was important for the formation of the French cultural policy. 'The platform for common behaviour' prepared by two moderate parties (RPR and UDR) contained some chapters on culture and area of communications. The anti-project outlined these obliged the state at four points only: functioning of large institutions with the guarantee of their autonomy, providing scenario, and technical support to decentralised collectives and all partners in cultural life, ensuring artistic institution on higher levels and managing cultural actions abroad. The anti-project primarily offers everything else, including partnerships - otherwise developed through a simple mechanism of fiscal relief - a principle of 'social responsibility', and federal practices that use such a responsibility or not in its text.

7.7. Anti-projects undoubtedly strengthen the competitiveness of cultural/political models, and exclude the possibility of the winning out.

8. ELEMENTS, AREAS AND INSTRUMENTS

8.1. Instruments of cultural policies in Europe are exceptionally different. They differ because they stem from various incubation forms, numerous specific qualities of the development process, and from special interpretations of project conditions of cultural policies (community efficiency, political trust, competitiveness of models).

8.2. Instruments of the cultural policy which commonly generate new ideas but do not generate 'cooperative support structures' (France), greatly differ from those of the cultural policy which generates less ideas, but has a stronger will as regards existing structures which are beyond the reach of state administration, and with a 'better overview' of all that belongs to culture (Finland).

and the cultural policy which is fully based on quite a simple precept 'cultural policy is done/ed, as art itself'. The Netherlands 8.2. Instruments of cultural policies in Europe differ in regards to budgetary, cultural and institutional, as well as innovative imperatives. Although they are often discordant, those imperatives quite acceptably request and the same thing from every cultural policy: innovative instruments. In search of these, European cultural policies constantly multiply their instruments, but these mostly appear slowly and disappear fast.

8.3 *Maurice's heresies of culture* had, for example, been the innovative instrument of the 'discours publics' of the French culture in the 1980s, but ten years later they were written off and discontinued as a waste, and in principle a symbolic result of a 'dead' strategy of demagogication (P. Berloet).

8.4 The catalogue of articulatory elements and formative areas of cultural policies is an extensive one. As opposed to instruments, most of these elements and areas are easily indicated:

- Function of state government and self-government
- Economic power of the country
- Position and structure of industries
- Basic cultural institutions
- Marriage
- Institutions of art and professional education
- Cultural legislature
- Contemporary artistic creation and activity
- Publishing
- Libraries
- Museums and galleries
- Theatre
- Film
- Media
- The Art culture
- Ecological culture
- Culture of construction and urban planning
- Design and applied arts culture
- Amateur culture
- Culture of inventors
- Non-governmental associations and institutions
- Projects, actions, initiatives
- Institutions for research and linking of cultures
- Cultural industry
- Patronage, sponsorship, ownership etc.

8.5 The content of the above mentioned, but also of all that was left out, is the only political material of culture. Today, in the contemporary world, it cannot do anything with that material without its 'will which according to the standard of the possible knows what it wants and wants what it can' (E. Bloch).

9. BASIC OBLIGATION OF A CULTURAL POLICY

9.1 The first principle of the Swedish cultural policy from 1974 reads as follows: 'Ensuring the prerequisites for the freedom of expression', while the one from 1996 states: 'Maintain the freedom of expression and culture, guarantee possibility for everyone to take advantage of that freedom'. Similarly, the first principle of the Dutch cultural policy is: 'Freedom of expression'!

9.2 Although 'freedom of expression' is guaranteed by the constitutions of all democratic countries, cultural policies of the

countries of developed democracy often the freedom of expression is their own most important one.

9.3 Freedom guaranteed by the constitutions is not the same as 'the freedom of expression' as the target principle of cultural policies.

9.4 'Freedom of speech' is a constitutional right of citizens, while 'freedom of expression' is a principle through which a cultural policy takes over the obligation as regards measures for the 'full realization of that right'.

9.5 Freedom of expression is primarily a political, and not a political category. It is based on 'multiplicity of forms' of art, 'identity' of culture and 'multiformity' of personality. These are phenomena that politics, as such, can take on and accept only through a 'representative' politics able to protect, support, develop and evaluate them.

9.6 Freedom of expression is the basic obligation of a cultural policy, because no other can take it over, and only society can achieve it.

10. CONCLUSION

10.1 Cultural policies emerge as an answer to the development of the cultural area and to the fact that routine procedures, and normal environments of state administrations can no longer meet their demands.

10.2 Cultural policies of the 'free world' characterizes with absolutism by a strong ideologization of art and culture in the socialist countries. Therefore, each of them represents a one-sided interpretation of their common principle that political power and its state administration should be kept 'at an arm's length'.

10.3 Cultural policies are anti-ideologized in their wings, and in their continuation they develop as experimental practices of European policies, i.e. as an especially attractive still search for the formation of post-national states, and of modern and post-modern society.

10.4 Cultural policy is as far the only one - incisive practice of politics.

11. THE SITUATION OF CROATIAN CULTURE

11.1 It is a special problem that there is no document which would articulate both short-term and long-term aims of a cultural policy on the state level, but cultural policy is deduced from general premises of the legal and political system and dominantly accepted cultural values.

This paragraph quoted from the second chapter of the national report *Cultural Policy of the Republic of Croatia*, which was submitted to the Council of Europe on April 8, 1998, and which the European experts considered to be 'an exemplary document'.

11.2 A group of Croatian researchers consider that the Croatian cultural policy at the period between 1991 and 1996 could be 'traced back' to the general character and imperatives of the legislature, to palliative measures of the ruling political system and general statements about 'thoroughly accepted' cultural values, but that is not entirely correct. Only a description of the cultural situation in Croatia could be derived from the aforementioned, and consequently a conclusion could be made that during the mentioned period a certain political policy

replaced the Croatian cultural policy

2.3. In the period between 1991 and 1999, culture in Croatia was protected by the Constitution, primarily through its principle of 'freedom of creation' (Article 68), and by several statutes, special laws (13 of them), some dating from the old system in the area of cultural legislation.

2.4. At the same time, values that have been thoroughly tested through principles (toleration, loyalty) and activities (promotion, influence, unification) dominate culture in Croatia, a factor and role in the process of development.

2.5. Cultural situation in Croatia appears to be democratized through the advisory bodies (consortium of artists and cultural workers) which were established within the Ministry of Culture of the Republic of Croatia and within municipal government institutions, but their advice about 'distribution of funds' is not binding at all.

2.6. The national report on *Cultural Policy of the Republic of Croatia* is actually the document about the present condition of Croatian culture and about political actions in the sphere of culture, which, however, does not contain any trace of any independent cultural policy.

2. THE OFFICIAL ESTIMATE OF THE CURRENT STAGE

2.1. The national report *Cultural Policy of the Republic of Croatia* is an official document submitted to the Council of Europe, and consequently its final estimate of the period 1991-1999 could be regarded as the official one, although it is not clear whether it was drawn through blindness or consciousness of the state administration.

2.2. The Croatian state cultural policy in the current stage selectively encourages and directs cultural contexts suitable for the purpose of asserting national identity and domestic and international cohesion. Such a stage could be characterized as neoconservative.

2.3. Selective encouragement of cultural contexts suitable for asserting national identity and national cohesion is the key to all 'commonly accepted cultural values' which qualify Croatian culture 'in current conditions' as neoconservative.

2.4. Initiatives and instruments of actual evaluation in culture, apart from their obligation to develop the nation, also encourage and monitor processes of assimilating the primitive and the traditional, the old-fashioned and the classical, the fashionable and the trendy, the representative and the reliable, the processes necessary for neo-nationalistic and neo-conservative forms of government.

2.5. The Croatian state did not give culture a 'mission' on the cultural policy project, primarily because its ultimate goal is always freedom from the state government control, or control on behalf of it. Short-term and long-term plans of European cultural policies were undoubtedly moulded in accordance with the same goal.

3. THE CROATIAN STATE CULTURAL POLICY

3.1. Between 1991 and 1999, the Croatian culture was brought into a situation which does not present project conditions for the development of cultural policies, but which meets all prerequisites for the creation of the policy (methodology within 'the Croatian state cultural policy')

3.2. State policies treat cultural values primarily as historical and other evidence of the work of a agent favourably disposed (cf. von Humboldt) to the given nation, and the state is efficient only when its cultural programs serve education purposes.

3.3. Funds are distributed on the basis of the Law On Financing Public Needs in Culture (1993) and through preparing Programmes of Public Needs for the current year, which are formulated by the Ministry of Culture as indicating for standards, and through an 'interplay of various interests in decision-making, the result of which are cultural programs', which 'serve national interests'.

3.4. The formula serving national interests is linked to the 'public needs model' as a 'constructive' criterion, but in the process of selection of programs that formula was used directly for clerical purposes, as an investment into persons holding the same political views, cultural subordinates and art issues congenial to the neo-conservative policies.

3.5. State budget allocations for culture never exceeded the limit of 1% to 2% in 1991-1999. These allocations in general constitute one third of total allocations for culture in the Republic of Croatia. One third is allocated by the city of Zagreb, and one third by other municipal government and self-management authorities.

3.6. Exceptionally low budget allocations for culture are the result of thoroughly savings that the state puts in cultural activity and its 'positive effects', and allegiance of cultural workers and their institutions to the so-called basic budgetary needs of the state and main 'clients' of the nation in the state (constitution, the military, police, administration ...).

3.7. Related to the concept of state budget and at the same time important in the concept of national priorities, 'the Croatian state cultural policy' is an ideological construct of a low-budgeted and highly calculated pressure exerted on Croatian culture in the period between 1991 and 1999.

4. INITIATION OF THE CULTURAL POLICY PROJECT

4.1. The civil initiative A thousand signatures in 1994 with the first invitation to the Croatian government to make public the direction and concept of the Croatian cultural policy with respect to the following: (i) the encountered conditions, (ii) the medium term development goals. One thousand artists and cultural workers under the motto 'Croatia thinks through culture', and with the request: 'We need a cultural policy which comes from here' voiced their need for a public debate about the cultural policy of the Republic of Croatia, demanding that the Parliament of the Republic of Croatia should be the scene of this final debate. The only direct result of this civil initiative was the foundation of the Ministry of Culture of the Republic of Croatia as a separate state administration unit.

4.2. National report *Cultural Policy of the Republic of Croatia*, formulated to satisfy the request made by the Council of Europe cannot be avoided as a serious attempt to articulate a cultural policy, especially since this attempt was as a whole and in its project qualities augmented by the report made by European experts. The Croatian Cultural Policy / From Outcomes to Targets (1996).

4.3. The report made by European experts about the Croatian national report is actually the first list of possible principles and

aims of the Croatian cultural policy

4.4 The text under the title *What does book mean to Croatia?* was published in November, 1998. This declaration of Croatian independent publishers is an important document which shows, in a systematic way, that the practice of political intervention into culture should be stopped by a Croatian cultural project. Laws that have not yet been made - i.e. Law on Books, Law on Publishing have to be an expression of such a project, or in other words, the expression of a *culture of policy*.

4.5 Contents of all other initiatives (the most important among them being formulated in a public discussion on the occasion of enactment of the Law on Rights of Independent Artists and Encouragement of Artists and Cultural Creatives), with the aim of the articulation of a Croatian cultural policy, could be summed up as follows: Only a cultural interest responsible to a project in its entity can protect and develop cultural values, while certain political interests focused on its moment could never do that.

5. MINISTRY OF CULTURE OF THE REPUBLIC OF CROATIA: A MOVE AGAINST THE CULTURAL POLICY PROJECT

5.1 Foundation of the Ministry of Culture of the Republic of Croatia in 1994 was, although it seems to be with the economy - a completely pragmatic move of the ruling party directed against the articulation of a cultural policy and against any initiative which would demand that

5.2 Ministry of Culture of the Republic of Croatia was founded in order to be 'the authentic interpreter' of cultural needs, a state institution which offers the Croatian culture (the so-called 'adequate solution') or which, in other words, plans those solutions depending on the situation

5.3 Ministry of Culture of the Republic of Croatia is positioned as the main creator and organizer of the cultural situation, and functions as its main controlling body

- it initiates and proposes laws in the area of culture
- participates in the budget preparations
- decides about the distribution of funds to state supplement beneficiaries
- controls operation of cultural institutions
- appoints principals of public institutions
- appoints managers of national theatres
- performs administrative and other professional tasks relating to the operation of institutions and other legal persons in culture, and on ensuring financial and other conditions for the operation of museums, galleries, theatre, music, stage, visual arts, film and publishing activity
- performs administrative and other professional tasks related to protection, documentation, research and preservation of heritage, protection of environment and landmarks

5.4 According to the scope of its authority, Ministry of Culture of the Republic of Croatia is actually the *all-in-one manager* of the cultural policy in Croatia

5.5 Ministry of Culture of the Republic of Croatia is positioned in such a way that it is able to directly 'satisfy the needs' of the state policy. It can deal with the needs of artists and cultural workers in a completely pragmatic way 'considering the circumstances', especially since it does not have to achieve the

goals of the cultural policy of the Republic of Croatia that were determined, publicly discussed and voted for in the Parliament.

5.6 European cultural policies influence the position and scope of responsibility of ministers of culture, while the Ministry of Culture of the Republic of Croatia, through its position and scope of responsibility, influences the lack of cultural policies in Croatia

6. CONCLUSION

6.1 The document which would articulate short-term and long-term aims of a cultural policy on the state level has to be made, so that its content could offer Croatian culture and culture of minorities in the Republic of Croatia, or in other words, all the artists and cultural workers, their projects, actions and institutions, an efficient perspective, while at the same time determining the basic obligations of the state towards them

6.2 The cultural policy project has to be made on the state level, not only so that the state community could know its short-term and long-term goals and obligations, but also so that it should, through that project, accept the basic principle of European cultural policies - the principle of *non-interference* of the state with the activities of cultural community. Moreover, so that it could, starting from that principle - constantly direct political willingness, necessary knowledge and financial means towards the realization of the structural support of the independence of 'the cultural sector' (professions and independent bodies, separate funds, cultural legislature, system of its benefits, etc.). In other words, 'freedom of creation', the constitutional 'right' of citizens, should be subject to measures for the full realization of that right.

6.3 The cultural policy of the Republic of Croatia project has to be made with the intention of creation of a full autonomy of the process of operating, evaluating and decision-making in culture

The cultural policy project has to be made so that the state politics would no longer act as a patron above the activities and values which do not belong to it, but that it could participate in cultural processes as a partner, at first from a necessary, and then from a larger 'distance'

The cultural policy project has to be made so that the ideological creation of 'the Croatian state cultural policy' should be removed from the stage together with its powerful instruments

political chauvinism based on 'the narrow definition of the national interest' (see the report made by European experts),

ideations of a combination of prejudice and judgement based on neo-conservatism,

state centralism based on arbitrarily determined relations with municipal administration and self-management units

lack of pluralism combined with fiscal pressure based on the Ministry of Culture of the Republic of Croatia, that was representative of cultural interests,

6.4 The cultural policy project of the Republic of Croatia has to be made on 'the state level' as a developmental-oriented document by a consensus of parliamentary parties. Its long-term completeness should not be influenced by a change of the ruling political party or coalition, their interests, or, in other

needs, oscillations of political principles. Every subsequent novelty or a possible change of priorities in the project contents shall also be made in The Parliament through the principle of consensus.

4.5. The cultural policy project of the Republic of Croatia has to be made as a document which is through its contents and aims, an argument for longer budgetary allocations for culture, and a well argued demand for a constant growth of the rate of those allocations in real terms.

4.6. The cultural policy project of the Republic of Croatia implies, according to the viewpoint expressed in the report made by European experts, a literary of Culture the primary role of which is that of a strategic advocate and 'researcher' of opportunities for the Croatian culture and the development of all its capacities.

4.7. The cultural policy project of the Republic of Croatia should be prepared along the lines of the civil initiative 'A thousand initiatives from 1994' but with the aid of a systematic and staged cultural debate. At every stage it should involve more and more participants (individuals, representatives of cultural institutions, non-governmental organisations, proponents of important cultural projects, representatives of class associations and societies). It would be focused in a plenary discussion which would finally articulate The Cultural Policy Project of the Republic of Croatia 2000-2004, as a project forwarded by Croatian artists and cultural workers to the Croatian National Parliament for discussion and adoption.

4.8. The cultural policy project of the Republic of Croatia should be a common project of all those cultural workers and artists in Croatia who share the beliefs of their European colleagues, who hold that a new framework of cultural policies should be developed, the one that will implant the philosophy and principles of thinking in detail, according the analysis it is based on and priorities of the cultural policies they will support.

4.9. The cultural policy project of the Republic of Croatia has to be made, but not only to give culture in Croatia a possibility of an independent administrative activity (in Webster). An independent cultural policy is necessary, because only such a policy acts by constantly exploring 'freedom of expression' from every source of power, which (on the other hand), never surrendered to that authority.

II. aims of the cultural policy project of the Republic of Croatia 2000-2004, in an outline

- Freedom of expression
- A cultural state
- Autonomy of culture
- Culture in the centre of developmental interest
- Culture as a part of learning, scholarship and art
- Contemporaneity of culture
- Cultural heritage
- Cultural legislation
- Law on cultural policies

- FREEDOM OF EXPRESSION Systematic placement of measures (organisational, economic, legal, fiscal) that enable its usage and expansion

- A CULTURAL STATE To ensure the fact that Croatia is a historical and geographic 'crossroads of cultures', and that interculturality is an important characteristic of the Croatian cultural

identity and the basic feature of an internationalisation

- Territorial assertion of the fact counts on the special status of cities of culture, which should be given to great cultural-historical centres (Kopar, Novi Sad, Banovci, Hrv. Spil, Zadar, Split, Rijeka, Pula). Counts on cultural organisations of regions. They have to offer and their independence cultural free themselves factors, municipalities, institutions, which present these singularities, but also expand the cultural contents of the region. Municipal administration and local self-government bodies have to be systematically decreased from involvement in the area of central 'cultural' needs and be replaced with dissolution of 'isolations' into the region.

- Civil assertion of the fact counts on the institutions of civil society, that have to be considerably encouraged both legally and financially, because they playfully disrupts managing spaces of Croatian culture on its way from obstacles to bridges, from local narrow-mindedness to social openness, from administrative indifference to creative involvement.

- Political assertion of the fact counts on support for culture of minorities, especially the Serbians minority as a part of Croatian cultural singularities whose identity was developed side by side with or directly opposed to the present culture.

- Legal assertion of the fact counts on such a change of the Constitution of the Republic of Croatia which would, in a separate article, define Croatia as a cultural state.

- AUTONOMY OF CULTURE: To develop institutions and institutions of the democratisation of culture with the aim of decentralising arts, based on the principle of the Republic of Croatia as a cultural state

Decentralisation has to be conducted on the state, institutional and geographic levels:

- On the state level that means considerable reduction of the role the state plays in the allocation of budgetary means in culture: a) by forming independent, democratically elected, fully professional bodies authorised not only to evaluate, but also to make decisions which are binding primarily for the Ministry of Culture, b) through granting tax benefits to patrons and sponsors of culture and through incentive measures for the creation of sponsorship funds concerning money obtained through sponsorship and patronage, but also from taxes on cultural voluntary income, c) budgetary management into cultural institutions of national importance, but with a full guarantee of their autonomy.

- On the institutional level that means transfer of competence and functions of state administration bodies to cultural foundations, and within those communities above all to independent legal persons (associations, companies, funds) that are closer to certain cultural contexts or areas according to the manner and place of their operation. That would gradually put the 'secondary', subsidiary administrative bodies, or in other words, it would reduce their power.

- On the geographic level that means a new 'multi-puff' distribution of cultural infrastructure, regionally targeted renovation or construction of arenas, theatres, cinemas of the new 'New culture' members' genera - Democratization of culture is a process the goals of which are optimally accessibility obtained through the contemporary education system, modern role of media, openness of media such and maximum self formation (legislation

focused on 'self-regulation, reduced administration, competitiveness without bureaucratic obstacles etc' of the area of culture - its premises are transparency of processes and documents connected with the decision-making (including participation of cultural institutions, clubs, associations, non-governmental organisations and all forms of so-called 'interest groups' about problems), and *persuasiveness* as a basic principle of cultural responsibility (at projects like only open character figures, financial organisations, productive, creative personalities - 'teams' and individuals).

Autonomy of culture is a project which is expensive to every state. Although it respects economic power of a state as a community, it does specifically demand a constant change within its political system, attacking it by its very aims that have been 'decreed'.

- CULTURE IN THE CENTRE OF DEVELOPMENTAL INTEREST.

Re-orient culture as a power-generating system of society and its creative projects. To put it in the position of a true initiator of economic development and growth. Cultural tourism, cultural industries, graphic and industrial design, construction and urban planning, applied arts etc have to come into the insight of developmental interest of the Croatian state and society (see the report made by European experts).

- CULTURE: AREA OF LEARNING, SCHOLARSHIP AND ART.

Creativity of modern science, contemporary education and artistic creativity are basic dynamic preconditions of the contemporaneity of the area of culture.

Disciplinary invention of science, inventive structure of education and comparatively open artistic imagination constantly shape culture; especially when society encourages and expands the network of their re-presentation and inter-decisions on the principle of cultural development of the country.

In accordance with the postulate stated in 1990 at the The Parliament session, that the main goal of Croatia is not economic growth, but cultural growth which encompasses art, science and education, it is necessary to bring culture (scientific, educational and artistic) together in a functional manner. Merely a first step in that would be a far greater state support to the higher art education institutions, foundation of the new ones (for example high schools of dancing, art conservatories, restoration schools etc) and renovation of the existing institutions, a more efficient positioning of cultural research institutions, formation of contemporary systems of technical and professional support, new cultural management etc. The second step would concern the foundation of special 'relay' institutions and making concepts of projects for so-called 'interweaving of knowledge' (theoretical and practical), and vice versa, based from the classical belief about the primary role of one of them.

- CONTEMPORARITY OF CULTURE. In the cultural life of a nation, contemporaneity has the key role. It is the input of all the issues of the so-called 'new culture' and the output of all its problems. Therefore those who work for it or on it have to be taken care of. That means: taking care about the development of the cultural industry (publishing, film, multimedia), but also majority of 'small' cultural actions (flowing) theatres and studios, projects of 'cultural guerrilla', diffusion of cultural events, libraries and video stores (on streets) etc. Taking care about everything 'experimental', everything that represents alternative culture, but also about the development of the Net-culture as a markedly decentralised, intercultural and

transnational one. Taking care about the expansion of the network of 'culture points' and their alliance.

- CULTURAL HERITAGE. Contemporaneity is an abstraction that requires 'concrete' answers, and tradition where theoretically exists, is a concreteness which seeks 'abstract' challenges.

Cultural heritage belongs to the overall cultural treasure of a nation as the deepest concreteness of its cultural tradition. It has to be preserved, but its challenges have to be accepted.

Cultural heritage in Croatia today primarily has to be protected from 'improvised solutions', but also from 'ideological relativism'. Old city centres have to be protected from 'financial aggressor' a gained cultural heritage. Conservation has to become part of urban planning, and landmarks require professional and public surveillance. A more efficient 'investment mechanism' has to be developed, and generations of experts, conservators and restorators, have to be raised. Today, however, the Croatian cultural heritage also represents a challenge against heterodoxy, which is commonly used to infiltrate it, and it cuts the authority of modern scientific and professional approach to the text. Such an approach can no longer be avoided. It should be encouraged, and it should require commitment.

- CULTURAL LEGISLATURE. Current cultural legislature has to be strengthened and consolidated. It has to be adjusted with a large number of international agreements relating to culture which have been signed or accepted by the Republic of Croatia. The Law on Theatre has to be 'much more', and other basic cultural laws - i.e. Law on Films, Law on Books have to be added to the legislation as soon as possible.

Cultural legislature should be a legal expression of the cultural policy as one of public policies of the Republic of Croatia.

- LAW ON CULTURAL POLICIES. This law has to be made in order to regulate the entire cultural sphere: conditions of implementation of the determined cultural policy, relation between state and culture, and to define the role and authority of the Ministry of Culture of the Republic of Croatia.

(Translated by Maja Šarac)

festivals & venues

festivals

Art & Music Festival

organized by: The Association for Development of Culture and Civil Society "Metamorf" 52 1000 Zagreb 12
contact: Željko Horcig phone: ++ 385 99 48 79 83
Drago Borsigović phone: ++ 385 52 21 79 27
e-mail: artmusic@tunet.hr
web: www.D62.hr/bm

Art & Music Festival gathers Croatian and international rock musicians, actors, comic artists, writers, directors and actors. It is unique in the Croatian context in intertwining three media: music, film and theatre. The Festival offers presentations by young authors, incites their work, educates and awards them. Local and international critics, and theoreticians, and renowned artists and teachers are invited to the festival. Apart from the competition, the Festival offers theatre and comedy workshops and a series of panel discussions on the subjects of rock music, theatre and comedy.

Art Workshop Leksenti

23 000 Dubrovnik, Poljana 8
phone: ++ 385 20 423 460, fax: ++ 385 20 423 114
e-mail: arteksenti@tunet.hr
artistic director: Štefan Tkal

The Leksenti Workshop gathers Croatian and international theatre companies dealing in informal ways of expression, as well as independent artists and musicians. The last three editions concentrated on the social engagement of art. This year, particular attention has been devoted to the form of party, explored by various artists, mainly working in the so-called new media, the aim being to attract new generations and include them in the artistic processes. The idea is not to create yet another festival but to form an exploration site through workshops.

Contemporary Dance Week

organized by: the Croatian Movement and Dance Institute
15 000 Zagreb, Štefánkova 3
phone/fax: ++ 385 1 641 134
artistic director: Mirela Šagat

Contemporary Dance Week has for seventeen years been offering a survey of contemporary international and local dance scene. The performances range from "classical" dance to performances, including various productions by well and less well known international artists. Some of the artists featured in the last two editions are: Rankin: Dance Co., Enzo Grecu & Pt, The Saska Poplavskaya Theatre, Russell Maliphant Co. and New Matters.

Croatian Small Stage Festival

organized by: HNK Zagreb and The Culture Office of the City of Zagreb, 51 1000 Zagreb, Krapčevićeva 14/2
phone: ++ 385 51 20 95 60, fax: ++ 385 51 20 95 30
artistic director: Nenad Šegvić

An international festival focused on the companies working in the so-called small stage forms, in contrast to the dominant "theatre of direction" and huge spectacles. It affirms the actor and its part in creating a production. The Festival selects performances on the basis of thematic affinities. The audience is actively involved, particularly in post show discussions.

Dance and Movement Festival

organized by:
phone: ++ 385 91 25 27 455
e-mail: zavod@tunet.hr
artistic director: Željana Abramović

The Festival aims to be a gathering site of local and international dance unions, dancers and choreographers, as well as promoters and producers. The idea is to demonstrate the Croatian dance scene through linking it with international events, visiting international and interregional companies. Apart from the performances, featured also are dance and non-verbal theatre workshops.

Dubrovnik Summer Festival

organized by: Dubrovnik Summer Festival
20 000 Dubrovnik, Poljana Šubića Milicevica 1
phone: ++ 385 20 412 288, fax: ++ 385 20 437 946
e-mail: zavod@tunet.hr fax: ++ 385 20 437 946
artistic director: Štefan Tkal, program director, festival manager: Štefanec Prpićević Roush

Festival of dramatic theatre, classical music and folklore. The theatre section is mostly based on theatrical-gala productions but also includes performances by other Croatian theatres and international companies. The festival owes its popularity and character to the ambience of the palaces and gardens of Renaissance Dubrovnik, as well as parks and gardens, where for over fifty years plays have been performed. One of the oldest festivals in the region.

Eurokaz, Festival of the New Theatre

10 000 Zagreb, Bregovčeva 1/IV
phone: ++ 385 1 48 47 856
phone/fax: ++ 385 1 48 54 424
e-mail: savukaz@tunet.net
web: www.eurokaz.hr
artistic director: Gordana Vrak

Eurokaz's basic feature is unequivocality in its descriptive subtitle Festival of the New Theatre. It brings to Zagreb artists and theatre companies whose work is characterized by new,

challenging views of the world) Eurotheat promotes innovative theatre language, explores the possibilities of stage expression, crossing the boundaries and opening theatre to the new technologies and media. Each edition of the festival focuses on a concept: Body, Iconoclastic Theatre, Innovations in National Theatre Houses, etc. Many a world famous 'star' has performed on Eurotheat, some even before reaching global fame: Robert Wilson, Seán Ó Catháin, Nelly Bellucci, Sami Lu Tuna, Delia Dasy, Forced Entertainment, Gerald Thomas, Anne Sporiš, Jan Fabre etc. In the year 2001 Eurotheat celebrates its fifteenth anniversary.

EAT, Festival of Alternative Theatre Expressions

organised by The Alternative Theatre Express Front (PAT) ATTICK 10000 Zagreb, Trginski nesep 6-8
phone/fax: ++ 385 1 619 61 24
e-mail: info@alttheatre.com.hr
artistic director: Oliver Šarić

PAT was initiated with the idea of promote Croatian and international independent theatre companies dealing in street, low budget, studied or alternative theatre. The first three editions followed the rule 'anything goes' (no selection) as a reaction to the social situations restricting those forms of expression. This year a system of selection has been introduced, still focusing on performances, happenings, direct actions, installations and the like. Also featured are workshops, panel discussions and video projections. Social and political engagement remains high on the agenda.

Balkan Utopia, International Theatre of Balkan Theatre

organised by The People's Open Education Centre
52 470 Ustik, Republike 6
phone/fax: ++ 385 52 74 11 16
artistic director: Damir Džafer Frey

This new initiative is based on the idea of the Triangle Art Fest, a festival gathering performances from three countries whose borders intersect not far from the city of Ustik, Italy, Slovenia and Croatia. The foundation lies in the triangular and three-section structure of Idria, even though it locates in different Provinces. Idrija Utopia offers variety and scope, from contemporary dance, performance and physical theatre, through mime to the classical forms.

Milk Tooth, International Festival of Professional Children's Theatres

organised by The Milk tooth Theatre
10 000 Zagreb, Medvedčići 2
phone: ++ 385 1 468 00 52; fax: ++ 385 1 468 00 79
e-mail: anton@zatvori.hr/milktooth
artistic director: Ivača Šarić

A biannual event surveying the work of contemporary European and Croatian children's theatres. Each edition focuses on one European Country (Denmark this year). The Festival also facilitates establishing contacts for international collaboration and touring.

NETFM, International Theatre Festival of the Young

organised by The Mladi National Theatre
10 000 Pala Mladi Logore 6
phone: ++ 385 52 21 26 77; fax: ++ 385 52 21 43 03
artistic director: Robert Krmpotić

NETFM is the only workshop festival in Croatia. The project aims to include all segments of creating a theatre production through a series of workshops on various acting methods, dance, stage design, costume design and playwriting. Teachers and participants come from all over the globe and the results of their work is presented to the public. Each year, the festival makes a complete production, the opening night of which is the closing ceremony of the festival.

Music Biennale Zagreb

10 000 Zagreb, Benjatovac 9
phone: ++ 385 1 4812 370
fax: ++ 385 1 4812 372
web: www.biennale.zagreb.hr
general manager: Ivo Krištovec
artistic director: Berislav Špoljarić
contacts: Sanda Božić, Producer; e-mail: sanda@zrcm.hr
Zrinka Lazar, Producer; e-mail: zrinka@zrcm.hr

Music Biennale Zagreb 2001. The main idea of the next three of our biennales is the imaginary voyage through the traditions and cultures of world music, but in the light of modern events. The programme of this Biennale is quite different from the Biennale '99, and from almost all other of its previous editions. It aims to connect different generations and different styles, tastes, ideas, which taken together create the music of the world today. Our vision of the programme of the MBZ 2001 is based on different projects which also include some important events in the field of theatre and the multimedia.

PF, International Puppet Theatre Festival

organised by International Centre for Culture (IKC)
10 010 Zagreb, B. Mašovca 6b
phone: ++ 385 1 660 16 26; fax: ++ 385 1 660 16 29
web: www.ikc.hr/puppetfestival
manager: Ljaja Kecman

For over thirty years PF has been bringing to Zagreb interesting international and Croatian creations in puppet theatre. The Festival is pushing the boundaries of the conventional puppet theatre, presenting the work of far away, traditional non-Western cultures, as well as the innovative tendencies sometimes bordering on merging with the visual arts and performance art. The intended audience are not only children but also grown ups. Featured also are workshops, lectures, seminars, panel discussions etc.

PIT International Poetry Festival

organized by: Sveti aranžmančki PUD-eve Pale
52110 Pale, Štefanačka 32
phone/fax: ++ 385 52 22 881
artistic director: Branko Čukic

This festival gathers Croatian and international authors, whose work is situated on the elusive line between professional and amateur writers. The companies presented here have gone beyond amateurism but are still not acknowledged nor accepted by mainstream theatre professionals. The vision is wide from physical dance and performance. The awards are "Poetkač", "The Cleed", "The Drap", etc.

Split Summer Festival

organized by: the Croatian National Theatre Split
21 000 Split, Pojama Tine Ujevića 6b
phone: ++ 385 21 58 59 99
phone/fax: ++ 385 21 58 34 43
manager: Marin Golobec

The Festival includes drama, opera, ballet and concerts, as well as multimedia projects, modern theatre and accessibility performances. The drama programme mostly deals with the Croatian scene and festival-specific productions, but also includes foreign companies. Alongside performances in closed theatres, open air events are also regularly included, as well as stagings in less conventional spaces such as barnacks and tunnels.

Sibenik International Children's Festival

Organized by: the Šibenik Theatre House
23 000 Šibenik, Kralja Zvonimira 1
Phone: + 385 22 22 124
Manager: Dragica Zirković

The international festival that has for over four decades been gathering various artists and performers from all over the world. It is one of the biggest events of its kind in this part of Europe. In its strive to educate children to foster their aesthetic competence and widen their creative as well as social awareness, the Festival makes sure children actively participate in art, from being the audience in young in various workshops. The Festival tries to answer the question of including the young in the trends of contemporary art.

Tribunal Festival

Organized by: Laten Art Express

The basic concept of this festival is creating works of art on the spot. The idea is to have the artists come to the festival with but a vague notion of the project they would present to the other artists, with the work coming about from further collaboration: the emphasis

is thus shifted from the finished product to the open creative and intellectual process of communication between the artists as well as with the local population. This year's explorations are entitled "Fake Reality", and the aim is to show that artistic processes can influence the blurring of boundaries between reality and fiction. The next topic is Birth and it will consist of workshops, seminars, lectures, dance and theatre performances, installations and gastro-performances.

Urban Festival

10 000 Zagreb, Aranđelova 5/1
phone: ++ 385 91 10 324 527
e-mail: urban.festival@znet.hr
contact: Miroslav Jurić

The Urban Festival is a multimedia-project comprising visual theatre, performances, art installations, and urban interventions by re-planning and visual arts. The project is based on the modern concept of art as a social component that tries to communicate actively with the urban population. The Festival will draw together many different performance artists from different countries, who are trying to change the urban landscape and human behaviour patterns in it. During the Festival Week the city structure will acquire a new dimension - "a city upon a city." The Urban Festival project consists of Performing and visual art-project presentations, Art Workshop, Discussions, theory and practice, and the Alternative city guidebook.

Zadar at Osijek, International Theatre of the New Theatre

organized by: the Croatian Theatre House and Zadar Art House
23 000 Zadar, Štefanačka 6
phone: ++ 385 23 31 45 86 fax: ++ 385 21 41 90
e-mail: zadar@znet.hr
artistic director: Kristina Milić

A festival of modern art, focusing on theatre, but including contemporary dance, performance, the multimedia and visual arts. Though most of the artists come from Osijek, the festival is international. Featured also are the workshops, devoted to various topics from acting to movement or the text.

venues

ZAGREB

Croatian National Theatre in Zagreb

(Hrvatsko narodno kazalište u Zagrebu)

(Drama, opera, balet)

10 000 Zagreb, Trg Marulića 15

Phone: +385 1 4628 550

Publicity, Phone/Fax: +385 1 4628 530 Phone/Fax: +385 1 4628 531

Manager: Željko Peršić

Barbican Theatre

(Dramatičko kazalište Barbican)

10 000 Zagreb, Franjo Tuđmanova 6

Phone: +385 1 4999 222, +385 1 4948 548

Publicity, Phone/Fax: +385 1 4948 541

Manager: Kristo Dolenc

City Comedy Theatre

(Zagrebačko gradište Kazalište Komedijski)

10 000 Zagreb, Kapetan 9

Phone: +385 1 4814 566, +385 1 4813 200

Publicity, Phone/Fax: +385 1 4812 179

E-mail: komedijeting@tst.hr

Manager: Nataša Pavlović

Krapinsko-Zagorski Theatre

(Zagrebačko kazalište Krapinsko)

10 000 Zagreb, Ilica 30

Phone: +385 1 428 120

Publicity Phone: +385 1 431 734, Fax: +385 1 424 509

Manager: Goran Ljupčić

Art Theatre

(Theatre ART)

10 000 Zagreb, Šestinska 29

Phone: +385 1 4593 600, +385 1 4593 677

Publicity Phone: +385 1 431 734, Fax: +385 1 4843 552

E-mail: art@arttheatre.hr

Manager: Darko Luket

Zagreb Youth Theatre

(Zagrebačko kazalište mladih)

10 000 Zagreb, Trg Titova 7

Phone: +385 1 4811 954

Publicity, Phone: +385 1 4872 566, Fax: +385 1 4872 568

Manager: Dušan Bošić

Zagreb Puppet Theatre

(Zagrebačko kazalište lutaka)

10 000 Zagreb, Trg braće Tomićeva 19

Publicity, Phone/Fax: +385 1 434 430

Manager: Nikola Čubrilo

Art Theatre

(Theatre ART)

10 000 Zagreb, Ilica 200

Phone: +385 1 4814 713

Publicity, Phone/Fax: +385 1 3707 626, +385 1 3294 120

E-mail: teatar@arttheatre.hr

Manager: Nataša Peršić

Little Stage Theatre

(Kazalište Male scene)

10 000 Zagreb, Miroslavčića 2

Phone: +385 1 4603 252, Fax: +385 1 4603 270

E-mail: male-scene@tst.hr <http://www.male-scene.hr>

Manager: Željko Čučar

City Theatre Trnje

(Kazalište kazalište Trnje)

10 000 Zagreb, Miroslavčića 1

Phone: +385 1 3638 000, Fax: +385 1 3638 380

Publicity, Phone: +385 1 325 230

E-mail: kazalište-trnje@tst.hr

Manager: Mladenka Mihovlić

City Theatre Žerjovica

(Kazalište kazalište Žerjovica)

10 000 Zagreb, Žerjovica 17

Phone: +385 1 2338 981, Phone/Fax: +385 1 2338 953

Publicity Phone: +385 1 2338 954

Manager: Tomislav Mihovlić

Puppet Stage I. B. Mahovlić

(Lutkarska scena I. B. Mahovlića)

10 000 Zagreb, Vraka 106

Phone/Fax: +385 1 4840 953

Manager: Štefka Dragović

"Swing"

(MCZ/ANAK)

Organization for Development of Culture (MCZ)

10 000 Zagreb, Trg Republike 16 (Old Market Factory)

Int/Ext (office): ++ 385 1 48 43 453

Int (club): ++ 385 1 43 59 647

E-mail: hoolify@yahoo.com

OSLOVAC

Center for Culture Čakovec

40 000 Čakovec, Trg Republike 66

tel: ++ 385 40 311 488

fax: ++ 385 40 312 770

E-mail: center.culture@akc.hr <http://www.akc-akcovec.hr>

Theatre production manager: Romano Rigojan

DUBROVNIK

Marić City Theatre

(Kuća grada Marića) (1964)
20 000 Dubrovnik, Pred zvornicom 3
Phone: +385 20 426 436, +385 20 426 437
Phone/Fax: +385 20 401 434
Manager: Mirela Gocic

LJUBLJANA

Centre for Balkan Languages

(Kulturni centar Ljubljanske
fludenske 1, 10220 Ljubljana
Phone/Fax: +386 12 857 042

OSLOVNA

Croatian National Theatre in Osijek

(Hrvatsko narodno kazalište u Osijeku)
(Kazala, opera)
31 000 Osijek, Županička 9
Phone: +385 31 220 700, Phone/Fax: +385 31 220 704
Publicity Phone: +385 31 220 766
Manager: Željko Čepčić

Osijek Children's Theatre

(Dječja kazališta u Osijeku)
31 000 Osijek, Trg bana Jelačića 19
Phone: +385 31 501 486, Fax: +385 31 501 486
Manager: Jasmina Miserad

PULA

Istrian National Theatre

(Hrvatsko narodno kazalište)
52 000 Pula, matice Istarske 5
Publicity, Phone: +385 52 216 796, Fax: +385 52 214 303
E-mail: pul@pula.hr
Manager: Robert Raporja

RIJEKA

Istra pl. Božo Croatian National Theatre

(Hrvatsko narodno kazalište Istra pl. Božo)
(Kazala, opera, balet, folklorni skup)
51 000 Rijeka, Ulica Škola 1
Phone: +385 51 327 888, Fax: +385 51 212 600
Publicity, Phone: +385 51 327 680
Manager: Sredoč Šćerica

Rijeka City Puppet Theatre

(Kratodrško kazalište Istarska Rijeka)
51 000 Rijeka, Bulevar Poljka 6
Phone/Fax: +385 51 212 090, +385 51 211 361
Manager: Ljiljana Češić

SPLIT

Split Croatian National Theatre

(Hrvatsko narodno kazalište Split)
(Kazala, opera, balet)
21 000 Split, Polana Trg Ivana Meštrovića 16
Phone: +385 21 689 999, Fax: +385 21 543 640
Publicity, Phone: +385 21 582 957
E-mail: hnk@hnk.hr
Manager: Mira Golovac

Split City Youth Theatre

(Gradsko kazalište mladih Split)
21 000 Split, Šestor 10
Phone/Fax: +385 21 366 347
Manager: Ljiljana Štrajc

Split City Puppet Theatre

(Kratodrško kazalište Istarska Split)
21 000 Split, Rama Šunduka 1
Phone: +385 21 46 079, Phone/Fax: +385 21 256 525
Manager: Ratko Čavra

VARAŽDIN

Croatian National Theatre in Varaždin

(Hrvatsko narodno kazalište u Varaždinu)
(Kazala, opera)
42 000 Varaždin, Opatičeva 1
Phone: +385 42 214 508
Publicity, Phone/Fax: +385 42 211 218
Manager: Mirena Vrgić

VENDETTA

Venetian Theatre

(Kratodrško Venecija)
33 000 Veneća, Trg Ljudevita Polačkog 2
Phone/Fax: +385 33 721 300
Manager: Mirena Hajdić

ZADAR

Croatian Theatre House Zadar

(Hrvatsko kazalište Istarska Zadar)
23 000 Zadar, Šekula ulica 8
Phone: +385 23 314 586, +385 23 314 587
Fax: +385 23 314 600
E-mail: hik@hik.hr
Manager: Jadranka Švagula

Zadar Puppet Theatre

(Kratodrško Istarska Zadar)
23 000 Zadar, Šekula 1
Phone: +385 23 430 158, Phone/Fax: +385 23 311 133
Manager: Danica Grušar

A dark, atmospheric scene, possibly a night shot. In the center, a utility pole stands vertically, with several power lines extending from it. In the foreground, a dark, rectangular sign is mounted on a wall. The sign has a thin white border and contains the word "action" in a bold, sans-serif font, with a horizontal line separating it from the word "frakcja" which is partially visible below it.

action

frakcja



ZAGREB DANCE COMPANY

Cow Licario Sacred Oppiano

Author and director: Moacyr Tarant

Choreographers and dancers: Nicolas Bujas, Pravida Deviranont, Alexandre Jereba, Jelena Vučinović

The dance performance emerged from the co-operation of Moacyr Tarant, a Cuban Venezuelan choreographer and four dancers of the Zagreb Dance Company. In the process of creation the dancers cease to be only performers - they freely express their individuality, their emotional and physical experiences. Thus they become choreographers, that is co-authors. Although it is based on fictional characters that come from the narrative structures of two novels, the very performance, due to its brilliant energetic movements that transverse the borders of the physical and its strong encounter, becomes the expression of the performer's personality.

"The persons hang on the strings of death that hold the movement of bulging muscles while streaming through the air with homosexual movements of a pronounced patois that is folded out under a ribbed light. There is no spoken voice, only a trembling movement of the intestinal whirr that connects them with its pastures." (Moacyr Tarant)

ATP THEATRE

Slowing-down & Uncertain Story

Director: Boško Jabić

Branding and text: Nataša Rajković

With: Ana Knežić, Katarina Bojnović Čarvalj, Nataša

Dangubac, Dragan Štević and Tsvitko Jarić

Slowing-down This is not a performance, but an except from the work, or a performance, if it is therefore not something finished and defined. It is in the phase of emerging. It deals with the daily life of an average, middle-class family - a staged hour of their afternoon time. But in order to show an authentic hour in a family, every face has to be burdened with all the previous hours. Faces turn into people being filled with information about their characters, interests and memories. (Boško Jabić)

Uncertain Story The actors keep their own stories and build characters similar to themselves. The characters are composed of their own, real and imaginary, life stories. Thus they reveal attitudes and emotions that belong not only to the characters but also to themselves. Performers share the stage with the audience in such a way that the viewer becomes a part of seemingly simple, everyday conversations. "Apart from the fact that the story of each character is different in content, the way they are determines the style and the way they feel determines the genre." (Nataša Rajković)

STUDIO MARE

Cartography

Choreographer: Mire Sesarid

Performers: Petre Seryanov, Zdravka Lukšić, Zoran Vučetić, Marko Matković

This is a dance performance inspired by the mythologies of Morgan's story 'Of Regent in Bresca.' In that Empire, the Art of Cartography reached such Perfection that a map of a single Province occupied a whole City. Apart from impressive forms of dance and movement, it also includes video (multidimensional screening of the performances), a jester's play with frogs, a strong visual arts element in an interesting stage design made of stone and the word directly linked to the movement: 'Walk upright, do not lower your head and do not turn it towards the sky, looking seriously around yourself. Do not put wrinkles on your forehead and do not lift your eyebrows. Make sure your gaze is not roaming aimlessly.'



NATIONAL THEATRE BITOLA, MACEDONIA

Migrant Workers

Director: Branko Branković

Choreographer: Jagoda Štefanić

Migrant Workers is a work of the Macedonian dramatist Anton Pušnik and this the masterpiece of the so-called "Bitola drama," a genre that dominated the drama of the southern Slavs from the mid 19th until the mid 20th century. In a spectacularly melodic-mimetic way, this piece connects the social problems of the poor Macedonian peasants looking for work in the developed countries - Serbs being the processed lead here, the breakups of traditional moral values and the curse and petes of national pride. The director of the performance, the Croatian artist Branko Branković, toured Europe with his multicultural spectacles. With this performance - created in co-operation with the exceptional energy and musical skills of the actors and the young composer Maren Nekari, and in a mode unusual for him - using distant, ironical pastimes and deep insights into the archaic emotionality - he developed a performance of stunning classic modernity.



NAI CO. & TEATAR ITD

Man.Chair

Choreography: Goran Štefanec Pristal

Arrangement: Ivana Šakić

Music: Helge Hästbacka

Performers: Nataša Brgulj, Frančišek Denković, Damir Barić Išček

Man.Chair is more: Movement + dance+emo performance, which needs any form of movement. There are, rather, some parameters, i.e. certain relations between body and object, such as a dependence between physical characteristics of body and our mental investment of energy and emotion, certain objectifications of body, tension between body and its 'natural' bodies, relations based on conflict, tension, and tension of bodies.



DR IRBOS

HOUSE OF EXTREME MUSIC THEATRE

Rough ride or of the spirit

Performing: Damir Barić Išček, Dubravka Šukc

Set design & Live music: Helge Hästbacka

Visual assistance: Nataša Hewitt

Special guest: Damir Prša Kafku (saxophone)

"The performance is based on my experience of riding a bicycle in the city, surrounded by hostile cars and threatening users. The bike-man burns his own energy, filling the auditory space of emptiness between the frenetic metal car bodies, trying to always be a missed target." (D. B. Išček)

LIBERDANCE STUDIO

The Sun Stopped Gazing at Miracle

Choreographer: Rajko Pavlić

Costumery: Štefka Turčinović

Performers: Štefka Nikolić, Dino Baksa, Alen Gotsel, Ase Junc, Ljubisa Lepović, Lovorka Puk, Valentina Kadić

The leading motif of the performance is the symbiosis between the Croatian folk tradition and the contemporary dance movement. The choreography uses the elements of traditional rhythms and shapes and reshapes them into an individual dance expression. "The performance focuses on a human being who seeks, touches, meets and passes by another human being. They find togetherness in movement, rhythm and a traditional dance that is a symbol of collective consciousness. It discovers traces of gods and they become in a primal need for being, socializing and belonging. The individual crystallizes from the collective. It longs for love, but for an more perspective on itself as well." (Štefka Turčinović)

Concept and direction: Nataša Lefčić
Video: Nicky Heavitt / Vjorša Paulić
Performers: Nenka Iva Čatma, Sanka Hršek, Tertka Jurić,
 Edvin Ljubić and Danka Loprić

50% is a performing score for four actors, four video monitors and an overhead projector. It aims at being a performance. It deals in everything that is unnecessary. It is the aesthetic of disposable things, the content of the casual, the general banality of the iconoclimactic and the intimacy of the plastic. It collects the pieces of fragmented pictures that can be compared with a number of adverbs, prepositions and conjunctions in the grammar of a language. Or, without, by, with, beside, past, and under reflect certain feelings for the state of things, for reality and the "here-and-there now".



AND THE CROATIAN NATIONAL THEATRE IN SPLIT

Alaska Jack

Screenwriting and direction: Sada Atešić

Stage design and video: Sada Đorđević

Music: Sada Atešić, Hrvoje Bartolić, Ante Čuković, Tatjana Bartolić, Luka Horjan, Mirela Štrukulj and others.

"The main thing in the performance is the actor's sweat, that is the thing he is ready to put in front of himself. Alaska Jack is an expression of a generation of young actors." (Sada Atešić)

The technology of the story is constructed from a number of protagonists and events that seemingly independently of each other are being born, endure, give up, diminish and are terminated. Genus and location could perhaps be of those of a funeral feast. However, it is better to choose at random among other expelling rituals: weddings, graduation balls, or simply a wild party... In order to enjoy Alaska Jack the most important thing is to have frozen frames of memory. A stockpile of stories, myths and relationships recorded long ago... First the fire displays of the first war and then the branching flocks in Croatia created the Alaska generation at the end of the century. This is the generation of those who have carried the recent time into the subconscious and armed themselves with feelings."



CROATIAN NATIONAL THEATRE IN SPLIT

Croatian National Theatre in Split is one of the most innovative companies in Croatia. It is known by its international collaboration and many guest performances and success in international festivals. Their projects include collaborations with J.P. Piatte, K. Cernak, P. Nagy, I. Ilijan etc.

Program

Bernard Marie-Koltès: Povratak u pustinju/ Returning to desert
 Director Ivica Bajc

Marijana Bistričić

Music: Ivan Leo Leme

Performance: Peter Grimali

VIDEO PRESENTATIONS



JAŠNA FRANKIĆ - BRIKLJAJIĆ

Festian 1.

Author/Choreographer: Jasna Frankić, Briklijac
Video: Mladen Petek, Jasna Frankić, Briklijac
Performers: Zadar Dance Company, KUD Pravo - "ŠK "Kante"

Festian is a dance project built on the potentials of the specific location island Ugljan. Project connects medium of theatre, ambient, installation and gallery. The aim of the project is to make an arboc transfer between generations. Music of the Brazilian Indians is merging with the traditional ethnic music of the women from island Ugljan.

Duration: 40 min

ULIKITI

Check-in(g) Dance

Author: Iva Nenad Gatica, Kriza Šimund, Ljiljan Zagorac
Performers: Sandra Brčić, Mia Čuljak, Iva Nenad Gatica, Zrinka Lukšić, Klaša, Barbara Matijević, Žak B. Valenta, Ljiljan Zagorac
Video author: Slobodan Kruec, Luka Ratić
Music: Dever Rocco

Check-in(g) Dance is built on a series of dance interventions done at the Big Tomić Festival, Big Bang festival in Moscow and at the airport in Zagreb. Event isn't link to a definite duration time, the performance starts in the moment when performers are entering the space of airport.

U-PICT¹ dance project is a group of professional dance artist who gathered in 1997 to investigate crossed approaches to creating and performing dance. Their projects are taking place on various sites and locations, bringing together artist from different backgrounds, allowing individual differences to create new move.

Duration: 12 min

SHOW CASE PRESENTATIONS

JAŠNA FRANKIĆ - BRIKLJAJIĆ

Ping-Pong

Choreo-director: Jasna Frankić, Briklijac
Assistant: Darko Briklijac
Assistant-writer: Štefan Šarlio
Performers: Mira Bošnjak, Yanya Činić Lumen, Dražen Čubek, Aleksandar Anocić

The theme of the performance is affirmation and negation of communication. The structure of the performance is built on the method of choreo-dramatology. Sound structure is made from the document of the Dragutin Čurčić's ping pong match from the world championship in Tokyo.

RAB co. & ZADAR DANCE ENSEMBLE

MM

Two starts of the eye

Choreography: Nikaleta Bujas
Performers: Jelena Vukmanica, Nikaleta Bujas
Two III III solo / Two or three solo
Choreography: Pravoden Devlaković
Performers: Nikaleta Bujas, Pravoden Devlaković, Aleksandra Janeva

MM project is made from three choreography-solo's: first choreographed by Nikaleta Bujas, second choreographed by Pravoden Devlaković and third done by Aleksandra Janeva. High quality dancers are researching their private dance systems: relations between space and movement, body and time, possibilities of the physically limited body (limbs), and the adjustment of body to external elements such as costume.

MYSTERIA NOVA

II-Ratio Corporis

Choreographer: Maja Šćelak
Maja Šćelak recently finished her dance studies in Canada and established the new company in Croatia. Her choreography is an experimental work in progress focusing on interpretation through structured improvisation and exploration of the dynamics of movement.







